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1897  
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## ARCHAEOLOGICAL DISCUSSIONS

### SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN RECENT PERIODICALS



#### GENERAL AND MISCELLANEOUS

**ERNST CURTIUS.** — **His Archaeological Work and the Growth of the Science of Archaeology.** — In 1841, when Curtius returned from the south and took his degree at Halle, he began teaching under A. Meineke in the Joachimsthaler Gymnasium in Berlin, but came soon after to the University at Berlin. At that time Ed. Gerhard was founding the Winckelmannsfest and actively stimulating archaeological work and study among the Germans. The young scholar from Greece was warmly welcomed, and became one of the original members of the Archaeological Society in 1842. From that time he was one of its most active and productive workers, continually presenting at its meetings the latest results of his studies. In 1843 he spoke of the excavations then going on at Delphi; in 1844, of Corinth and Messenia; in 1845, of Asclepius-sanctuaries, especially that at Epidaurus, with Sparta and the valley of the Eurotas; in 1846, the region of Olympia, a preliminary study for the larger work of six years later; in 1847, Greek marketplaces, especially that of Megalopolis; in 1851, the temple of Apollo at Bassae; these being studies for his *Peloponnesus*, which appeared in this and the following year. Before this, too, he had addressed the society on the subject of the waterworks of the Greek cities, and on their road-building. At the last meeting before he left Berlin to become professor at Göttingen, in 1855, he dealt with the questions raised by his recently published *Ionians before the Ionian Migration*, and gave a foretaste of his *History of Greece*, the work which filled his years at Göttingen. In 1868 he returned to Berlin to take the chair of Archaeology left vacant by Gerhard's death; and during twenty-seven years of activity, so vividly remembered by the members of this society, he shared with them his wide-reaching work, his hopes, and his wishes. To this period belong his studies of Attic history, culminating in his *Stadtgeschichte Athens*, his study of the coast of Asia Minor, the acquisition for the Antiquarium of many minor treasures of art, and the great work of the Olympian excavations, which he followed, from the first promising discovery of the Nike of Paeonius to those of the pediments of the Zeus-

temple and of the Hermes of Praxiteles, with the whole rich harvest of architectural and historical knowledge. So the tale of his relations to our society becomes a summary of his lifelong, unflagging toil, which extended from his essay *Comparantur Aeschyli Eumenides et Sophoclis Oedipus Coloneus*, written before he entered the university, to the final revision of his *History of Olympia*, made just before his death.

To his memory, therefore, as well as to the purpose of the day [Winckelmannsfest], a sketch of the growth of the science of Archaeology is appropriate.

In the rediscovery of Antiquity the Graeco-Roman world was at first regarded as a unit. But generous as was the humanism of the fifteenth and sixteenth centuries toward Greek literature and art, forces were at work, among them the Latin language, the Roman law, and the monuments of Roman architecture, which gave Rome the greater influence on the culture of that time. The great revolution which has gradually taken place since then had its origin in England rather than among the great French scholars of the sixteenth century. The English genius, which at the turn of the fifteenth into the sixteenth century was producing the greatest works of modern literature, felt first and most deeply the freshness and genuineness of the Greek genius. Bacon already appreciated the creative quality of the Greek spirit which makes it a standard for all other civilization, ancient or modern. At this time, too, the first collections of Greek sculpture began to be formed in England. The Earl of Arundel and Charles I, through his admiral, Sir Kenelm Digby, brought home pieces of it from the Greek islands. From England, too, went the first expedition to Greece itself, when the painters Stuart and Revett went in 1751-52, to study its monuments, convinced that there was the source of true art. To them and to the Society of the Dilettanti (founded 1733) Europe owed most of what knowledge of Greek architecture it had before the middle of our own century. Still more important was the bringing of the Elgin marbles to London at the beginning of this century. Hand in hand with the aesthetic appreciation of Greek art, in England, went also scientific activity. The greatest achievement of Bentley's genius, the *Dissertation upon the Epistles of Phalaris*, drew a picture of early Greek antiquity, freed from false coloring; and the school of his followers, lasting through the eighteenth century, was devoted to the study and appreciation of the monuments of Greek drama, history, and oratory.

In Germany, meanwhile, Greek culture, discouraged by the Reformation, and nearly extinguished by the Thirty Years' War, lagged far behind. Greek books and Greek teachers were almost unknown. But during the second third of the eighteenth century there was a great awakening everywhere. Winckelmann studied Greek at Berlin, with Damm, and became acquainted with Homer. Goethe was introduced to Homer by Herder, and felt the power of his naturalness. The German genius suddenly became aware of its kinship with the pure, unaffected poetry of antiquity, at the same time that it came to appreciate Shakespeare. In this generation, too, Greek

sculpture began to make its charm felt among the Germans, when Winckelmann admired it in the casts of Roman copies at Dresden. When he wrote from Italy zeal for Greek studies was roused throughout Germany, and especially in the universities, among which Göttingen took the lead. A dozen names great in scholarship belong to his school, and among them in spirit stands Goethe, who was a Grecian all his life, without knowing it. The study of Roman life shared in the new growth, and out of it came Niebuhr's *Roman History*, which made an impression by no means confined to the ranks of special scholars.

In understanding the national impulse to give Greek antiquity a place in the national culture one understands also the life-work of Ernst Curtius, and can believe with him that it is a necessary and enduring part of German national civilization. (An address by R. SCHÖNE, at the *Winckelmannsfest*, 1896; *Arch. Anz.* 1897, pp. 20-25.)

**NUMISMATICS AND THE STUDY OF ANCIENT MONUMENTS.** — At a congress of the learned Societies of the Sorbonne, held in unison with various societies representing the fine arts, April 24, 1897, E. Babelon presented a very interesting paper upon the usefulness of coins for the study of ancient monuments. From this address the following passages may be quoted: "Ancient coins, besides being works of art in themselves, preserve frequently the image and remembrance of other works of art in the fields of sculpture or architecture. The first attempts of Greek sculpture, crudely carved images of the Gods, which were still preserved in the days of Pausanias in the most ancient sanctuaries of Greece, these curious and barbarous images we find reproduced upon coins.

"On coins from Byzantium, Apollonia, and Megara we see the lengthened *cippus*, the earliest symbol of Apollo; at Perga and Iasos Artemis appears like a doll loaded down with ornaments.

"Then appear representatives of the different schools of sculpture. The earliest sculptor of the island of Aegina, Smilis, executed for the temple of Hera at Samos a statue which is exhibited on the coins of the island. A tetradrachma of Athens gives some idea of the famous statue of Apollo erected at Delos by Tectaeus and Angelion. The Athena Chalciocus of Gitiadas; the Didymaeon Apollo, the work of Canachus, the Zeus Ithomatas by the chief of the Argive school, Ageladas; the group of the Tyrannicides, executed in bronze by Antenor after the fall of the Pisistratidae, figure upon coins which supplement the description of ancient authors, and enable us to restore and identify the remains of sculpture scattered in our museums. We find upon coins in like manner the most renowned works of Myron, Polyclitus, Calamis, Phidias, Praxiteles, and Bryaxis. Assistance has been profitably invoked from coins for the restoration of the Venus of Melos; and when the fragment of the Victory of Samothrace came to the museum of the Louvre, it was the beautiful tetradrachma of Demetrius Poliorcetes which gave scientific certitude to the restoration of this admirable monument, and also established its date.

"How many monuments of architecture could now be reconstructed only in a fanciful manner were it not for the coins which reproduce them? Here we see the temple of Aphrodite at Paphos, with its great gateway, its enclosing wall and portico, and in the heart of the sanctuary the symbolic image of a goddess about which fluttered sacred doves; there we see the no less famous temple of Mt. Gerizim, rival to that of Jerusalem, to the ashes of which the Samaritans of to-day make their pious pilgrimages. Here is the round temple of Melicertes at Corinth; that of Baal at Emissa; of Astarte at Byblos; of Venus at Eryx, upon a mountain the base of which is surrounded by a wall like that of a fortress; here a view of the Acropolis of Athens with Athena Promachus and the grotto of Pan; a view of the ports of Side, of Corinth, of Ostia; all the monuments of Rome thus march before our eyes; the temples of Jupiter Capitolinus and of Concord with their roofs covered with statues; the temples of Janus, of Vesta, of Venus, the Aemilian and Ulpian basilicas. On coins from Tarsus we see reproduced a strange monument called the tomb of Sardanapalus; from Antioch on the Maeander, a gigantic bridge, whose piers are surmounted by statues; on other coins are theatres, baths, viaducts, triumphal arches, fortresses.

"In whatever direction we turn our eyes, we find a great panorama in which coins have gathered for our remembrance all these monuments which time and barbarism have destroyed. Take in hand the description of Greece by Pausanias, and follow his journeys with the coins of each town. You will see how his narrative becomes clearer and more animated; how these little images speak a more intelligible language than literary description of the most faithful and developed character." (*Ami d. Mon.* 1897, pp. 149 ff.; cf. *R. Num.* 1897, pp. 209-224.)

**THE WADDINGTON COLLECTION OF COINS.**—The purchase of the Waddington collection of coins for the Cabinet des Médailles was accomplished in June, 1897. In the *R. Num.* 1897, pp. 261-368, E. Babelon, after an introduction setting forth the importance of the collection and the liberality of the government, gives an inventory of 1782 coins in the collection. Fifty-two of these are published.

**BRONZES FROM MAJORCA.**—In the *R. Arch.* 1897, pp. 138-162 (Pls. 1-5, 9 cuts), P. Paris describes and discusses some bronzes found at Costig, in the island of Majorca. These were found in what appears to be an ancient fortification. The most interesting are three heads of bulls or cows; the style of these is neither Egyptian, Assyrian, nor Greek. The resemblance to the bronze cow or bull of Mycenae is only general. Probably these bronzes are the work of the same people which once inhabited Sardinia.

**RUSSIA.**—**The Necropolis of Ananino.**—At the meeting of the Soc. Ant. Fr., held February 5, 1896, Baron de Baye read a paper on the necropolis of Ananino, in northeastern Russia. Many objects of stone, bronze, and iron have been found there, including axes, spearheads, and

ornaments. The ornaments are adorned in part with animal forms, more usually with simple patterns of lines and circles. Baron de Baye comes to the conclusion that the source of this primitive culture was in Siberia. The publication of his paper is accompanied by seventeen cuts. (*B. M. Soc. Ant. Fr. Mémoires*, 1895 [pub. 1897], pp. 1-26.)

**IRELAND. — Gold Ornaments.** — At a meeting of the Society of Antiquaries (London), January 21, 1897, Mr. A. J. Evans read a paper on a remarkable hoard of gold votive objects from Ireland, recently acquired by Mr. R. Day, of Cork, which were exhibited to the society. The objects were found by a plowman in subsoiling near the sea on the northwest coast of Ireland. The relics were all of gold, consisting of a small votive boat, with yards and spars, the place for the mast, benches for eighteen rowers, and miniature oars, grappling iron, and forked punting poles; a bowl intended for suspension from four rings; two chains of exquisitely fine fabric, with remarkable fastenings; two twisted neck rings or torques; and a large hollow gold collar, with bold repoussé work designs of Celtic character, beyond question the most magnificent object of the kind ever discovered. Examining the objects in detail, Mr. Evans maintained that, not to speak of the very satisfactory nature of the evidence as to the actual finding, there was no sufficient reason for doubting that the relics were deposited at the same place and time. There were, it is true, three classes of objects: the fine chains, perhaps imported; the gold collar and torques, made probably by an indigenous goldsmith for actual wear; and the bowl and boat of thinner and paler gold, designed for a purely votive purpose. The curious mechanism of the fastening of the collar was compared with that of some gold torques found near Carcassonne, dating from the end of the second century B.C., and perhaps part of the celebrated *aurum Tolosanum* carried off by the Romans from the temple treasure. The balance of the evidence, however, inclined to the view that the Irish torque belonged to the first century of our era. The fastenings of the chains closely resembled very late Ptolemaic or early Egypto-Roman examples from Alexandria. Mr. Evans scouted the idea that the boat necessarily implied a "Viking" origin. In form and details it was purely Celtic, and it seemed to be a rough model, — of the votive kind, — of a ship with timber keel and ribs, but with hide-covered sides, the fabric of which had been borrowed by Caesar himself from the ancient British shipbuilders. The vessel before them, with its yards and sails, was essentially an ocean-going type, such as had early developed itself on the Atlantic shores. In the characteristic Scandinavian craft adapted for fiords and an inland sea oars were the important feature. The deposit of such a hoard, containing a miniature ship, in the neighborhood of the sea, and on a rocky part of the coast, pointed to the conclusion that it was a thank-offering vowed to some marine divinity by an ancient Irish sea-king who had escaped from the perils of the waves. It might have been dedicated to the Celtic Neptune, Nuada Necht, the British Nodens, whose temple, with illustrations of his marine attributes, had been

discovered at Lydney, and whose name, in its Welsh form, "Lud," still survived, as associated with the port of London, in Ludgate Hill. (*Athen.* January 30, 1897. Cf. *Proc. Soc. Ant.* 1897, p. 275.) Mr. Evans's paper will be printed in *Archaeologia*.

## EGYPT

**THE ORIGIN OF THE EGYPTIAN RACE.**—In an interesting paper which has appeared in the *Bulletin et Mémoires de la Société des Antiquaires de France*, M. le Vicomte J. de Rougé attempts to throw some light on the origin of the Egyptian race, and to prove the theory of its Asiatic derivation. The article is illustrated with reproductions of several statues of remarkable power belonging to the third, fifth, and sixth dynasties. The types of the faces do not belong to the later Egyptian style, but possess elements of the more refined Semitic organization; and this fact is used by the writer as a proof of the importation of a fully developed civilization into Egypt. Notwithstanding the great progress of Egyptology, the question as to how the Egyptian race came to the valley of the Nile is still very obscure; and although our knowledge does not as yet admit of resolving the problem in a definite manner, still there are certain indications which point to the road we should follow in the study of the question. There exist three theories as to the origin of the Egyptian race: (1) that the entry of the population into Egypt was made by way of Asia, passing through the Isthmus of Suez; (2) that Egypt became occupied by a colony which came in part from Asia, but passed through Ethiopia; (3) that the majority of the Egyptian population had its origin in Africa and passed into Egypt by the west and southwest. This last is a more recent theory which has been in a measure accepted by M. Maspero, and is supported by a large number of students of natural history and of ethnology, while the theory of the Asiatic origin is based on linguistic comparisons and a study of the monuments, especially the primitive monuments of Babylonia.

The father of the Vicomte de Rougé, in his study of the monuments belonging to the first six dynasties, has brought out numerous points of contact which connect the Egyptian language with the Syro-Aramean dialects; analogies which can be traced both in the grammar and the lexicon. The demonstration of these analogies is indeed so striking that even M. Maspero, after having suggested the probability of an African origin, is forced to admit that the language in many ways, and in a large number of its roots, appears to connect itself with the Semitic idioms, and that the larger portion of the grammatical usages among the Semitic languages can be traced in the Egyptian language in its rudimentary state.

The Egyptians themselves seem not to have preserved any tradition or indication, or even memory, of their foreign origin, for they consider themselves as autochthones, and regard their country as the cradle of the human race. It will, therefore, be impossible ever to determine with any certainty

the period of the foreign immigration into the valley of the Nile. From a study of the monuments it would appear that the Egyptian empire was founded by Mena or Mini, whom the Greeks have called Menes; he seems to have been the first to unite, under one authority, the scattered and independent members of the Egyptian family. So far as can be judged from the very vague and uncertain indications given by the monuments, this period may be placed a little more than four thousand years before our era. A cognate problem, and one which would be of great assistance in studying the origin of the race, is whether Egyptian civilization had its birth on the spot through growth and development, or whether the immigrant people had brought with it a store of knowledge acquired in the country from which it came. This question is full of consequences. The most ancient monuments discovered up to this time appear to belong to the third dynasty, such as the recently discovered bas-relief of King Sozire; that of Senefru, the last king of the third dynasty; the tombs of Prince Ra-hotpu and of Princess Nofrit, etc. The statues of the two last mentioned royal personages show that the art of sculpture was already in an advanced stage of development, and the types of the faces, with their aquiline noses and thin lips, recall the Semitic race rather than the Egyptian. The great sphinx of Ghizeh, which is perhaps the most ancient relic of Egyptian art, is also anterior to the fourth dynasty. Coming to a somewhat later date, we find that the Museum of Cairo abounds with statues belonging to the period from the fourth to the sixth dynasty. Art had attained in those early times a perfection which it never again reached throughout the long series of the following centuries. How can we explain this abnormal fact, which places almost at the historical beginnings of a people the bloom of its art? The dispersion of the early peoples over all the earth took place, according to biblical records, after the attempt to construct the tower of Babel. The enterprise of building such a monument denotes an already advanced state of civilization and extensive knowledge of architecture. Might it not be admitted that among the tribes of the children of Ham, which turned its steps from Babylonia toward Egypt, scientific traditions were specially preserved and were rapidly perfected after a relatively short sojourn in the country of its adoption?

From Babylonia, the history of whose origin is now being rapidly developed, we must expect valuable enlightenment. The discoveries of M. de Sarzec at Tello furnish valuable correspondences; and it is impossible not to be struck with the resemblance between these specimens of the primitive civilization of Babylonia and the productions of Egyptian art of the earliest times. Even the material of the statues of Goudea recall the diorite of the Egyptian figures. In their artistic methods, also, there is a marked similarity. Dr. Fritz Hommel, of Munich, has been so struck by these resemblances that he believes Egyptian civilization was derived directly from Babylonia, and finds analogies, not only in the statuary and the pyramidal constructions, but between the names and the rôles of the principal divinities of these two peoples as well. He also draws curious analogies between



the hieroglyphic system of Egypt and the writing of the primitive inscriptions of Babylonia.

In another order of comparison, M. Mauss, who has written scholarly works on the monuments of Palestine, was led to study the different standards of measures which were used by the chief peoples of antiquity; and he reached the conclusion that the Egyptian cubit was identical with the cubit of ancient Babylonia; he also notices the same resemblance between the dry and liquid measures of the two nations. (*Independent*, June 24, 1897.)

**THE AGE OF THE SPHINX.**—At a meeting of the philosophical-historical division of the Royal Prussian Academy of Sciences, July 8, 1897, a monograph by L. Borchardt, "On the Age of the Sphinx of Gizeh," was presented. The age is determined, first, by the stripes of coloring which are found,—at least on statues,—not before the sixth dynasty, and do not become usual until the Middle Empire, and, second, by the ornamentation of the head-dress. The arrangement of the stripes of the head-dress in groups of three occurs only in the twelfth dynasty, perhaps only under Amenemhê III; the statues of the thirteenth dynasty already have head-dresses with equal stripes. The Sphinx, then, is not earlier than the Middle Empire, *i.e.* about 2000 B.C. Between his paws stood originally a statue of a god. (*Berl. Phil. W.* September 18, 1897, p. 1179.)

**AN ALEXANDRIAN BRONZE FIGURE IN THE GOETHE COLLECTION.**—In the Goethe Collection at Weimar is a little bronze figure, 10 cm. high (reproduced in full size in a cut), of a naked man twisting his body violently to the right and stretching out his right arm and his face as far as possible toward the rear. The knees slightly bent and the left hand laid on the hip with elbow out, hardly suffice to keep the balance of the figure on its small round base. All the bodily forms, spare and lacking muscular development, yet not emaciated, suggest an African type; yet the hair and scant, pointed beard are not woolly, and the features, though ugly and misshapen, are not those of a negro. The most characteristic trait, a large turban which is bound around the head, almost covering the hair and drooping slightly behind, finds its nearest parallel in ancient art in the cap worn by a Pygmy in an example at Rome of the well-known Nile scene. Somewhat similar caps or kerchiefs are found on Priapus figures, on certain Bacchic figures, on a boatman and a fisherman in two Pompeian paintings, and on the Pygmy fishermen in another Nile scene among the Campana reliefs. In an Egyptian picture at Karnak, of the eighteenth dynasty, a Bedouin people is represented with the same spare forms, pointed beard, and large turban hanging off behind,—the last a fashion which survives among that tribe to this day. These analogies, where of any significance, suggest an Alexandrian origin and Bedouin models for our figure. In the violently distorted but most expressive position of the body, the shapeless membrum, pressed between the legs, the insulting sign made by the fingers of the outstretched right hand, the large head, bizarre features, and intensely malicious expression of the face, with protruding lower lip and tongue, it shows, in

common with various other Alexandrian bronze figures representing street types, that intense realism which strives to produce its effect by means of ugliness rather than of beauty, and which certainly succeeds. (AD. MICHAELIS, *Jb. Arch. I*, 1897, pp. 49-54; three cuts.)

**POMPEY'S PILLAR.**—In the *Athen.* of February 27, 1897, Professor J. P. Mahaffy writes concerning Pompey's Pillar at Alexandria, which he identifies with the obelisk set up by Ptolemy Philadelphus to his wife (Pliny, *N. H.* xxxvi, 14 ff.). In its present form it has a capital on the top. The inscription shows that it was dedicated by an official, probably called Posidius, of the time of Diocletian.

In the *Athen.* of April 10, 1897, Professor W. M. Flinders Petrie states that an examination of the neighborhood of Pompey's pillar discloses cisterns so placed that the pillar can hardly have been built until the existence of the cisterns had been forgotten. These cisterns are of the first or second century after Christ. The column must thus be of later date. Furthermore, the column has not been reworked *in situ*.

In the *Athen.* of April 17, 1897, Prof. Mahaffy replies to these objections and refers to his own article in *Cosmopolis* of that month.

**THE TABLE OF OFFERINGS.**—In the *R. Hist. d. Rel.*, 1897, Vol. XXXV, pp. 275-330, Vol. XXXVI, pp. 1-19, G. Maspero discusses the "Table with Offerings in the Egyptian Tombs." Such tables are represented in all the Memphite tombs which are not irreparably mutilated. The deceased sits before a table surmounted by two palm branches supposed to be lying upon the objects with which the table is covered. Often there is under the table a short inscription stating that the offerings placed upon or before it, — bread, cakes, game, meat, cloths, perfumes, — are counted by thousands, and when there is space enough all the substances mentioned are arranged in several registers in considerable quantities. A sort of rectangular tablet or schedule is fixed above the table, and contains a list of nearly all the objects represented. It is divided into registers, and these in turn into oblong compartments. Each compartment is divided into two or three divisions, one above the other; the uppermost contains the name of an object or the designation of a rite, the next a number or sign of measure marking the required quantity of the object named or the number of times the rite is to be repeated; when there is a third division it contains the name of the person for whom the offering is intended. Often priests and slaves are represented offering prayers and bringing jars and food. Often the representation is abbreviated and reduced to the deceased seated before the table and the brief inscription accompanying it.

Taking for his point of departure the tomb of Ti, Maspero examines the schedule carefully, showing how the rites differed at different epochs, even though remaining in essentials the same. The most complete extant version of the first part of the schedule is that of the tomb of Papi II. There we find: (1) two purifications, by water and incense; (2) a ceremony of *Opening the Mouth*, with purifications and a summary meal; (3) the dressing

of the deceased; (4) the anointing of the deceased; (5) two additional purifications by incense and water. The ordinary version, that of Orenas and Petemenophis, omits the dressing of the deceased. Other differences also exist. After these preliminaries the table is spread for the deceased, each offering being accompanied by its appropriate rite. Here, again, certain changes in formulas correspond with changes in rites, which are examined in detail in the article referred to.

**ἹΑΠΟΣΤΟΛΙΟΝ.**—In the *Röm. Mitth.* 1897, pp. 75–81, M. Rostowzew discusses the inscription of a stele from Coptos published by Jouguet in the *B. C. H.* 1896, and by Hogarth, *Koptos*, London, 1896, pp. 27 ff., pls. 27, 28. The inscription fixes a tax called ἀποστόλιον upon travellers. It is imposed by the eparch of Mount Berenice (*præfectus montis Beronices* or *Berenicidis*) acting under the Arabarches, who was the ruler of that part of Egypt called Arabia, and is not to be confounded with the Alabarches. The date is the ninth year of Domitian.

## ASIA

**NOTES ON ORIENTAL ARCHAEOLOGY.**—In the *R. Arch.* XXX, 1897, pp. 232–250 and 273–304, Clermont-Ganneau continues his *Notes on Oriental Archaeology* begun a year earlier. Section 19 treats of a Sassanide seal with the name of Chahpouhr, general intendant of Yezdegerd II, fixing the date of a gem in the British Museum. Section 20 discusses three Roman milestones from a point on the line of the railway from Damascus to Beyrout. See below. In § 21 a Roman inscription from Baalbec is published. See below. In § 22 a seal, published *Deutsch. Pal. Verein, Mitth. u. Nachr.* 1896, p. 21, is republished and compared with one *C. R. Acad. Insc.* 1894, p. 340. The inscription reads: “to Elamaç, son of Elichou.” Perhaps the seal is a specimen of Ammonite art five or six centuries B.C. In § 23 the lamp mentioned in § 13 is further discussed. The Arabic inscription reads: “Theodore(?) made it, son of As . . . y(?): at Djerach, the year twenty-five.” Section 24 argues that the mosaic map of Syria at Madaba is dated A.D. 663, and not, as has been said, 363. In § 25 the mediaeval geography of Palestine according to Arab documents is set forth. Section 26 is a publication and discussion of an amulet with the name of the god Sasm. In § 27 two fragmentary inscriptions are published and the Neteiros inscription from Nabate, discussed *Acad. Insc.* September 17, 1886, is published and discussed at length. The apotheosis of Neteiros is explained as his sacrifice, for human sacrifice was very probably practised until a late date in Syria. In § 28 the opinion is expressed that the sarcophagus published by A. Papier, *Bull. Archéol. du Comité des travaux historiques*, 1895, p. 76, and here republished, is Jewish, not Christian. In § 29 a passage of the *Kamil* of Moubarrad (468, 13) is cited in support of the author's previous assumption of the existence of a Zeus Saphathenos or local god of Safa. In § 30 Phoenician coins of Laodicea of Canaan are discussed. Their inscriptions

simply show that the Laodicea in question was in Canaan. In § 31 it is suggested that the Palmyrean name usually called Tibol is really Taibol and means "servant of the god Bol."

**CHALDAEA.** — Fr. Thureau-Dangin has interpreted the inscription of the "Stele of the Vultures." It records, with many devout formulas, the victories of Eanadou of Shirpourla over Gounammide, patesi of Gishban at a time probably as early as 4000 B.C. (*C. R. Acad. Insc.* 1897, pp. 240-246.)

**SYRIA. — Roman Inscriptions.** — Three *miliaria* were discovered in 1893 on the line of the railroad from Damascus to Beyrout. Clermont-Ganneau has described these and the inscriptions found thereon. There are three columns in a mutilated condition. No. 1 is a cylindrical column without a base and measures 1.55 m. in height, 0.55 m. in lower diameter, 0.52 m. in upper diameter. It contains two inscriptions :

(1) *Imp(eratori) Caes(ari) divi T(r)aiani Parthici fil(io) divi Nervae nepoti Traiano Hadriano Augusto Germ(anico) Dacico Parthico p(ontifici) m(aximo), trib(uniciae) po(testatis) p(atri) p(atriciae). Mil(ia) pass(um). II*

(2) *D(ominis) n(ostris) | Constantino Maximo | Victori ac triumphator(i), semper Aug(usto), et | Constantino, et | Constantio et | Constante (sic) nob(ilissimis) Caes(aribus).*

The remaining *miliaria* are in a mutilated condition.

The principal interest rests in the name of the emperor Hadrian and in the number of the miles. This number settles definitely the identity of Souk Wady Barada with ancient Abila of Lysanias. (*R. Arch.* Vol. XXX, 1897, p. 235.)

Another inscription which was recently discovered at Baalbec, and is engraved on a column, is also treated by Clermont-Ganneau :

*T(itus) Vibullius, T(iti) f(ilius), T(iti) n(epos), M(arci) p(rone)p(os), Fab(ia), corn(icen), d(e)d(icavit). — ΕΤΟΥΥΘ ΘΚΥ.*

The letters measure 0.08 m. in height and their form indicates a good period. The Greek inscription gives the date of the year 429 of the era of the Seleucides which corresponds to 117-118 of our era. It may however be a later addition to the inscription. (*R. Arch.* Vol. XXX, 1897, p. 242.)

**ROMAN MILESTONES.** — At a meeting of the French Society of Antiquaries, February 3, 1897, some inscriptions were laid before the Society which were found by the Rev. Fr. Lagrange on a journey made by the École des Études bibliques de Saint Étienne from Jerusalem to Petra. One is a milestone of Trajan, dated in the year 111, which affords corrections to the reading of similar inscriptions previously known and establishes the formula : *redacta in formam provinciae Arabia viam novam a finibus Syriae usque ad mare Rubrum aperuit et stravit*. The form shows that Arabia had been virtually a province before 106. Other milestones show that the ancient road turned more to the east than the present one. (*B. Soc. Ant. Fr.* 1897, pp. 111, 112.)

**A ROMAN MILITARY DIPLOMA.** — A rectangular tablet of bronze originally forming part (*tabella prior*) of a military diploma of the year 139 was discovered in Palestine near Nazareth and presented to the Louvre by Joseph-Ange Durighello of Beyrout.

Héron de Villefosse has described this tablet. The dimensions are: length, 0.13 m.; breadth, 0.118 m. The tablet is pierced by four round holes, arranged two in the middle and two at the angles of the long side. Only one of the last remains. The inscription, as in other diptychs of this kind, appears on the interior in the direction of the long side, and on the exterior in the direction of the shorter side. The inscription on the outer face reads:

*Imp(erator) Caesar divi Hadriani f(ilius), divi Trai[an]i Parth(ici) nepos, divi Nervae pronep(os), T(itus) Aeli[us] Hadrianus Antoninus Aug(ustus) Pius pont(ifex) max(imus) trib(unicia) pot(estate) II, co(n)sul II, desig(natus) III, p(ater) p(atriciae). Equit(ibus) et pedit(ibus) qui milit(averunt) in alis III et coh(ortibus) XII quae appell(antur) Gall(orum) et Thr(acum) et Ant(oniniana) Gall(orum) et VII Phry(gium), et I Thr(acum) miliaria et I Seb(astenorum) miliaria et I Dam(ascenorum) et I Mont(anorum) et I Fl(avia) c(ivium) R(omanorum) et I et II Gala(tarum) et III et IIII Brac(arum) et IIII et VI Petr(aeorum) et V Gemina c(ivium) R(omanorum), et sunt in Syria Palaestina sub Calpurn(io) Atiliano, quinq(ue) et vigin(t)i stip(endiis) emer(itis) dimis(sis) honest(a) mission(e), quo(rum) nomin(a) subscrip(ta) sunt, ipsis liberis posteris-(que) eoru(m) civitat(em) dedit et conub(ium) cum uzorib(us) quas tunc habuis-(sent) cum est civitas iis data, aut si qui caelibes essent, cum i(i)s quas post(ea) duxiss(ent) dumtaxat singuli singulas.*

*a. d. Xk. dec., M(arco) Ceccio Justino, G(aio) Julio Basso co(n)s(ulibus), coh(ortis) II Ulpiae Galatar(um) cui praest Q(uintus) Flavius, Q(uinti) filius, Pal(atina) tribu, Amatianus, Capua, ex pedite Gaio, Lucii f(ilio), Nicia. Descriptum et recogn(itum) ex tabula aerea quae fixa est Rom(ae) in muro post templ(um) divi Aug(usti) ad Minervam.*

The date is November 22, 139, and the soldier began his service in 114, the year of the conquest of Armenia under Trajan.

This document establishes firmly a fact already known, that at the beginning of this epoch Judea was known as Syria Palaestina. It also makes known for the first time the names of two *alae* of cavalry and of seven cohorts, . . . *ala Gallorum et Thracum, ala Antoniniana Gallorum*, also *cohors I Sebastenorum*, . . . *I Flavia civium Romanorum*, . . . *I Galatarum*, . . . *II [Ulpia] Galatarum*, . . . *III Bracarum*, . . . *VI Petraeorum*, . . . *V Gemina civium Romanorum*. This inscription is otherwise important as furnishing us the name of a governor of Palestine, the exact date of his governorship, and a mention of two *consules suffecti* of the year 139, one of whom was unknown before. (*C. R. Acad. Insc.* 1897, p. 333.)

**CYPRUS.** — **Scarab from Chrysochou.** — In *J. H. S.* XVI, pp. 272–274, G. D. Pierides publishes a scarab found near Chrysochou, in Cyprus, and formerly described by Hogarth (*Devia Cyprica*, p. 9). Hogarth had

no opportunity to examine it carefully, and his description is naturally defective. The scarab represents Theseus slaying the Minotaur in the presence of Ariadne. The Minotaur is in human form with a bull's head. Theseus grasps one horn with his left hand and plunges his sword into the creature's breast with the right. Theseus is bearded, and carries over his shoulder the bow and quiver, thus bearing a strong resemblance to Heracles.

The scarab bears in Cyprian characters the inscription *Διφιθέμφο*, the genitive of *Διφιθέμης*, a name found on the Dali bronze tablet, and also on a silver vessel from Curium. As this latter was dedicated by a king, *Διφιθέμης*, Pierides is inclined to see in the scarab a royal seal.

## GREECE

### SCULPTURE

**Archaic Greek Peplus Figures.** — At a meeting of the German Archaeological Institute, in Rome, April 9, 1897, L. Mariani spoke of an archaic draped figure of the type of the Boncampagni statue (Brunn-Bruckmann, No. 357). A head in the Museo Torlonia (No. 486) is of the same style, as is a statue in the Jacobsen collection in Copenhagen. All belong to the circle of the sculptures of Olympia. Mariani believes that the type is much affected by the clothing, and refers it to a Peloponnesian origin. Mariani's work is to appear in the *B. Com. Roma*. (*Röm. Mitth.* 1897, p. 87.)

**Archaic Lion.** — In the *R. Arch.* 1897, pp. 134–137 (pl. iv), P. Perdrizet publishes an archaic Greek lion found at Perachora, near Corinth. It is compared with the lioness of Corfu, the lion of Chaeronea, and the lion of Thespieæ, as well as with the lions of Mycenæ and Phrygia. The lion is now in the Museum of Fine Arts in Boston.

**Statue in Berlin.** — At the February (1897) meeting of the Archaeological Society at Berlin, Kekulé v. Stradonitz spoke on the statue No. 83 of the Berlin Museum. The statue was seen in Rome in 1550, was first published, by Perrier, in 1638, was twice restored, and came into the possession of the museum in 1825. When a replica, found at Caesarea, the residence of King Juba, was published by Gauckler in *Le Musée de Cherchel*, 1895, a comparison of the two copies and a closer study of the Berlin statue disclosed the facts that the African copy is truer to the original; that there are slight differences, especially in the treatment of the drapery; that the head of the Berlin copy is wrongly placed, having been originally more inclined to the side even than that of the other statue. The original was an important work of the Periclean period, represented also, apparently, on a relief found at Eleusis. (*Arch. Anz.* 1897, p. 75.)

**The Amazon Statues of Cresilas and Polyclitus.** — A replica of the Vaison Diadumenus lately found at Delos (*B. C. H.* 1896, Pl. VIII), with head unbroken, has confirmed Loeschke's belief that the Cassel-Dresden type of head belongs to this figure, and has made it necessary either to admit that this is a Polyclitan type, or to deny that the statue itself is

Polyclitan. Evidence in favor of the former view may be found in a study of two other heads, one newly published (*R. Arch.* 1896, pl. xi; *Röm. Mith.* 1889, 215), which seem to be intermediate between the Diadumenus and the Doryphorus.

A comparison of views of the Diadumenus head and of that of the Capitoline Amazon, taken from above, shows a remarkable likeness, not only in the shape of the skull and the full, cushiony growth of the hair, but in the position of the crown of the head and the manner in which the hair radiates from it, somewhat like a flower, with calyx leaves. The difference is such as there must be between the short hair of an athlete and a woman's longer hair, fastened at the back. If, then, the Diadumenus known through the Vaison statue is Polyclitan, the Amazon of Polyclitus is rather the Capitoline than the Berlin type. The supposed likeness of the latter to the Doryphorus, consisting chiefly in the attitude, disappears if the Amazon is set in its proper position, with the folds of the garment falling vertically. The hips and chest are then seen to form almost a rectangle,—a simpler and hence older scheme than that of the Doryphorus, with its oblique lines of hips and shoulders. The oldest of the artists whose names are connected with Amazon statues is Cresilas, and to him, probably, the Berlin Amazon type belongs. Accepting as probable, though not proven, Furtwängler's identification of the Herm portrait of Pericles with the work of Cresilas, one can find sufficient likeness between this head and that of the Amazon, especially in the long, thin cheeks, to justify, if not to compel, the inference that they are by the same artist. Further, the strict tradition does not represent the Amazon of Cresilas as wounded, and it may well be that the wound in the side of the Berlin Amazon, so difficult to reconcile with the action of the arm, was not in the original. (B. GRAEF, *Jb. Arch. I.* 1897, pp. 81-86.)

**The West Pediment of the Parthenon.**—Among the Parthenon fragments in the Acropolis Museum, one, a piece of the lower part of a small body, with enough of the joining of the legs to show their attitude, is identified by Malmberg as belonging to figure *E* of the west pediment—a boy leaning against the knee of a woman. From this he concludes, concerning the corresponding figure *S* of the right half of the pediment, that this too must have been, as represented by Carrey, a comparatively small figure, and that the fragments supposed by Sauer (*Athen. Mith.* 1891) to belong to it, are too large, being even on a somewhat larger scale than the so-called Theseus of the east pediment. What has been taken for a trace of the joining of the shoulder of the figure *S* with the wall behind, is more probably that of the head, and the figure sat on the knee of the woman *T*, as a child might sit on its mother's lap. The fragments, however, answer very well in size to the figure conjectured to have fallen out between *U* and *V* (called by Furtwängler Erechtheus), and the left hand assigned by Overbeck to the "Theseus," but really too large for it, may belong with them. It apparently held a spear or staff, and Sauer makes of the fragments a figure leaning with the left hand probably on some such support. Here may be noted an analogy with the old man of the east pediment at Olympia, as well as one

between the two corresponding figures in the left halves of the two pediments, and the possibility of finding in the general lines of the Athenian pediment a clue to the grouping of the Olympia figures.

Lastly, Malmberg finds, in the short tunic of the so-called Nike, a characteristic which could belong only to Iris, conceived in early fashion as a sort of female Hermes, with winged sandals; and he sees an Iris of this type, rather than a Hermes, in a vase-fragment published by Winter in *Athen. Mitth.* 1889, pl. i. (MALMBERG, *Jb. Arch. I.* 1897, pp. 92-96.)

**The Würzburg Centaur Head from the Parthenon Metopes.**—The Centaur head at Würzburg, which Michaelis recently (*Jb. Arch. I.* 1896, p. 300) published and assigned to the third metope of the south side of the Parthenon, has been found by G. Treu, Dresden, in experimenting with the cast in the Albertinum, to belong not to that figure but to the fifth metope of the south side. To adapt it to the former, it must be placed in full profile, a position anatomically impossible, while it fits the latter place exactly. The remains of a thumb, which led to the identification with the third metope, are explained in the new position by Carrey's drawing, which shows a Lapith with hand on the Centaur's throat, though in his time the head was already gone. This is the only Centaur head yet known belonging to a metope of the developed style. The smooth skull, Treu thinks, was not covered with a metal cap, but painted with locks of hair; and he finds indications that the hair was rolled up over a band behind,—a touch of elegance which distinguishes the Phidian conception from the earlier, half-animal type. (G. TREU, *Jb. Arch. I.* 1897, pp. 101, 102.)

**Pediments of the "Theseum."**—At the April meeting of the Berlin Archaeological Society B. Sauer presented reconstructions of the pediment groups of the "Theseum," based on the marks left by the figures on the building, and drew from them the conclusion that the temple was dedicated to Athena Hephaestia and Hephaestus. The east group represented the birth of Erichthonius, the west group Hephaestus at the bottom of the sea. (*Arch. Anz.* 1897, p. 84.)

**The Hand-clasp on Gravestones.**—In the *R. Arch.* XXX, 1897, pp. 372-384, A. de Ridder discusses the hand-clasp on Attic sepulchral reliefs. According to him the place of the reunions represented on Attic gravestones is neither the home nor Hades, but the tomb. The deceased is represented about as he was at the time of his death. The hand-clasp is not a symbol and has no hidden meaning. It simply shows the affection and intimacy of the persons represented. It is not a farewell greeting, though the nearness of death sometimes lends a touch of sadness, but an expression of constant faith and affection, a sign of union and concord. So the time may be before the death of the owner of the tomb, or the return of the deceased to visit his friends at his tomb may be represented. Sometimes one thought was in the sculptor's mind, sometimes the other, and many shades of meaning are to be found.

**The Lateran Relief of Medea and the Peliades.**—E. Loewy attempts to show again, with the aid of plates, that the Berlin relief is a Renaissance



copy of the Lateran relief, as against Conze's belief (*Hist. u. Philol. Aufsätze, E. Curtius gew.* pp. 99 ff.), and that Kern (*Jb. Arch. I.* 1888, pp. 68 ff.) was right as against Michaelis (*ibid.* 1888, pp. 225 ff.), in declaring that the two drawings of the seventeenth and eighteenth centuries, now in England (one by Dal Pozzo at Windsor, the other in private possession in London), were made from the Lateran relief before it disappeared under the pavement of the Palazzo Simonetti, whence it was recovered in 1814. Differences in detail between the drawings and the relief are explained as mistakes of the draughtsman, caused by the bad preservation of parts of the marble. With regard to the Berlin relief, Loewy claims that it is a copy, and a copy not ancient in execution, and he points out a number of confirmatory details. The "sincerity of Attic manner," detected by Conze, appears to him to be absent. The differences between the two reliefs, in the matter of the sword and its sheath and of the left thumb of the central figure, are explicable from misinterpretation by the copyist of superficial injuries in the Lateran relief. (*B. Com. Roma*, 1897, pp. 42-50.)

**The Relief of the Peliades in Berlin.** — In replying to E. Loewy, who contends (*B. Com. Rom.* 1897) that this relief is not antique, but a copy from an antique work (whether the Lateran example or some other), made by a sculptor of the Renaissance, and hence important as a very early example of such copying, R. Kekulé von Stradonitz gives as his opinion, founded on long personal observation of the relief, confirmed by that of the museum-sculptors Freres and Possenti, that it is an ancient copy, but very freely worked over in the time of the Renaissance. The background has been sunk below the original level, the depth of the relief changed in places, and except on the hair, part of the face, and part of the drapery of the bending Peliad, and on the bunch of drapery behind Medea's right elbow the original surface has everywhere been smoothed off. Other changes, by which it varies from the Lateran example, are the addition of a fold of drapery on the standing Peliad, the changing of the sword into an olive twig, and the removal of the sword-sheath (though both are still traceable in outline), and the shortening of the box held in Medea's left hand in order to make, out of a part of it, a new left hand, projecting sharply from the background, in Renaissance style. Further, two oval depressions were made in the background, probably to receive egg-shaped pieces of marble, in an attempt to adapt the work to some mistaken interpretation of the subject. The main part of the relief is of Pentelic marble, which has splintered and cracked badly and has been replaced, below the line of a slanting break near the bottom, by a piece of Carrara marble. The drawing made by Ferrari, in the latter part of the sixteenth century, omits the lower piece, whence it may be inferred that the Renaissance workman restored it in plaster, which again fell off, and that the present addition is of later date, though prior to Wagner's drawing in 1828. (KEKULÉ VON STRADONITZ, *Jb. Arch. I.* 1897, pp. 96-100.)

**Relief of Attic Origin in Rome.** — At a meeting of the German Archaeological Institute in Rome, February 5, 1897, Savignoni spoke of a relief in the Museo delle Terme which he compared with the reliefs of the Peliades,

of Orpheus, and of Pirithous. Three women are represented, two in close conversation, the third going away. With reference to the painting from Herculaneum (Helbig, 170 *b*), the scene is explained as the attempt made by Phoebe (*i.e.*, Artemis) to reconcile Niobe and Latona. The relief shows the influence of the great art of Athens, and, to some degree, of the circle of Polygnotus. It is described, Matz-Duhn, III, No. 3731. (*Röm. Myth.* 1897, p. 85.)

**Antiques in the Maignan Collection.**—At the meeting of the Société Nationale des Antiquaires de France, February 24, 1897, A. Maignan submitted antiquities from his collection: (1) Vase in the form of a head of Athena. (2) Sepulchral stele found in 1896 at the Piraeus. A seated woman holds the hand of a standing man. The inscription,

Μ(ύρτα)	Νικαγόρας
ο(ν) ἰσοτέλο(ν)	Σαλαμίνιος

shows, as M. Collignon observed, that Nicagoras was a metic from Salamis and that Myrta was the daughter of an *isoteles*. The date is the early fourth century B.C. (3) Three moulds for silver ware. (*B. Soc. Ant. Fr.* 1897, pp. 163–174; five illustrations.)

**Stone Tripod.—Base from Mantinea.**—In *J. H. S.* XVI, pp. 275–284, Percy Gardner discusses two pieces of Greek sculpture.

The first is a limestone tripod, presented to All Souls' College, Oxford, by Anthony Lefray in 1771, and already described by Michaelis, *Ancient Marbles in Great Britain*, p. 592. It is believed to have come from Corinth. "On a round pedestal with three feet recline three lions, on each of which stands a female figure clad in a long chiton girt at the waist, and wearing on the head a kind of *stephane*, and over that a round crown or *polos*. Each grasps in one hand the tail of the lion whereon she stands, with the other apparently raises her dress. On the heads of the three women rests a basis, supported also by a central column, in the form of an hour-glass, with torus in the midst." The whole evidently supported a large basin, which was fixed in the stone basis by means of lead. With this monument is compared the basis of blue Laconian marble from Olympia, which, as restored by Treu (*Olympia*, III, p. 26), shows a very close resemblance in all essential features. Other similar monuments are also cited. They were probably intended to hold water for purification. These figures standing on lions seem to have no direct connection with the worship of Cybele, though they must be derived from a similar representation of an Asiatic goddess. As used in these bases the mythological signification has probably been lost, and the figures have become merely architectonic. The style of the Oxford monument is late archaic, and the execution by no means careful. It seems to represent an early fifth century variety of a fixed archaic type. The workmanship makes it probable that it is an original Greek work.

The second monument discussed by Professor Gardner is the Mantinean Basis. The part of this paper which concerns the number and arrangement of the slabs was written without knowledge of Amelung's work on this sub-

ject, and has since been withdrawn by the author (*J. H. S.* XVII, pp. 120, 121). There remains a discussion of the group, which stood upon the pedestal decorated by the reliefs. The central figure must be Apollo, and a coin of Severus from Megara shows what is probably a replica of the Mantinea group. It represents Apollo Citharoedus in the centre, Leto on the left holding a sceptre, and Artemis on the right in long chiton, but apparently with bow and quiver. These figures show types belonging to the fourth century, and recurring in part in other works associated with Praxiteles. The Megarian group cannot be the work of an elder Praxiteles.

**Venus of Melos.**—In the *Chron. d. Arts* for January 9 and 16, 1897, S. Reinach discussed the reports concerning the discovery of the Venus of Melos and its acquisition by the French. A note on the same subject appeared in the *Débats*, December 13, 1896, and led to a letter by W. J. Stillman in the *Nation* (New York), February 18, p. 125. This was followed by a letter from E. Robinson, *Nation*, March 4, p. 161, and from Reinach, *Nation*, March 25, p. 222. The evidence concerning the discovery of the statue was discussed in these letters, and, in addition, Reinach makes some interesting remarks. He compares the Venus with the Poseidon in Athens, with which was found another statue, the base of which bears the inscription, *Θεοδορίδας Δαισφράτο Ποσειδώνι*. This inscription belongs to the early part of the fourth century B.C. A drawing by Voutier shows that the inscribed fragment, found with the Venus, supported not a column but the small Hermes now in the Louvre. The Venus was found with two Hermæ, and the inscription of one is given by Voutier as Teodoridas Dais-tratou. So, with the Venus there were found two inscriptions, one later than 280, the other earlier than 350 B.C.; apparently, then, neither belongs to the Venus. The Poseidon belongs in common opinion to the second century B.C.; therefore the inscription found with it has nothing more to do with it than have the two inscriptions found with the Venus to do with that statue. Reinach would ascribe the Venus to the school of Phidias.

**Protesilaus Adonis.**—In the *Röm. Mith.* 1897, pp. 30–39 (pl. ii, supplementary pl., cut), B. Graef discusses the figure from the Farnese collection, now in the Naples Museum, which goes by the name of Protesilaus. As now set up the figure appears to be advancing as if for combat. Graef shows that it should lean back, not forward, and finds that a tender youth is represented. The wound in the left thigh and comparison with sarcophagi and the painting in the Casa di Adonide in Pompeii make it probable that Adonis is represented. Whether the boar was originally present is not to be determined. Perhaps the original was of metal, but that is by no means certain. Comparison with the Endymion in Stockholm, the Apollo of the Belvedere, the Ganymedes of Leochares, as well as the monument of Dexileos, the reliefs of the Mausoleum, and the Alexander sarcophagus from Sidon, makes it appear that the original of the Naples figure is to be connected with the art of the middle of the fourth century, though how close the connection is cannot be stated definitely. So far the torso alone has been considered, for the head is attached to the torso in such a way as to

offer no guarantee that the two belong together. A replica of the head is in the British Museum (Koepp, *Ueber das Bildnis Alexanders des Grossen, 52tes Berliner Winckelmannsprogramm*, p. 23; Furtwängler, *Meisterwerke*, p. 669, fig. 131). It is on the whole better than the Naples head. Comparison of this head with others brings us again into the circle of the Apollo of the Belvedere, which Graef, following Winter, connects with Leochares. The pained expression of the face makes the interpretation as Adonis natural, and there is a marked similarity between this head and that of the painting in the Casa di Adonide. The head, then, probably belongs to the torso. Although he assigns this Adonis to the style of Leochares in a general way, Graef expressly refrains from suggesting him as its author.

**Scopas Minor and the Figure of Hercules Olivarius.**—This is the subject of an article by E. Loewy in *Röm. Mith.* 1897, pp. 56-70 (pl. iii., 3 figs.). A block of marble found in September, 1895, in Rome, Regio XI, between the Piazza della Bocca della Verità and the round temple commonly called the Temple of Vesta, bears the inscription . . . O · OLIVARIVS · OPVS · SCOPAE · MINORIS. Scopas minor is implied in Pliny's expression (*N. H.* xxxiv, 90) "Scopas uterque." As Pliny's latest source in such matters seems to be Antigonus of Carystus, this Scopas can hardly be later than the third century B.C. The dimensions of the block, with the addition of the block needed to complete the inscription, are such that only a recumbent figure can have been placed upon it. That it was Hercules is evident from the mention by *regionarii*, of the fourth century, of a *Hercules Olivarius* in Regio XI. The recumbent Hercules in the Museo Chiaramonti, No. 733, (Clarac, V, pl. 796, n. 1991 = Reinach, *Repertoire de la statuaire grecque et romaine*, I, p. 469, 5, p. lviii), although somewhat too large for this base, is probably a replica of the figure in question. The *Hercules cubans* of Regio XIV, mentioned in the *Curiosum*, would also be possibly a replica of the Chiaramonti figure, but a statuette of Hercules reclining at a banquet, found in Regio XIV, with other votive monuments to Hercules, is more likely to be a copy of the *Hercules cubans*. Seven reliefs are discussed which show a recumbent Hercules similar to the Chiaramonti figure. These differ from each other in the accessories, but all have an element of the picturesque. It may be that the *Hercules Olivarius* was, like the reliefs, a transfer into stone of a type originally invented for a painting, a type of reclining Hercules met with in vase paintings of the fifth century B.C. It is a singular coincidence that another figure bearing the name of Scopas, the Aphrodite Pandemus or Epitragia, occurs with accessories which make its derivation from a larger composition, perhaps a painting, not improbable.

**Remains of Alexandrian Sculpture.**—At a meeting of the German Archaeological Institute in Rome, January 22, 1897, W. Amelung spoke of some Hellenistic sculptures found in Egypt, and certain others similar to these, which he ascribed to the Alexandrian school. In conclusion, he showed that this Alexandrian school is a branch of the school of Praxiteles. (*Röm. Mith.* 1897, p. 83.)

**Statue in the Louvre.** — The *B. Soc. Ant. Fr.* 1897, pp. 104–106, reports a paper read at the meeting of January 7 by E. Michon on an antique statue in the Louvre, Salle de Clarac, *Cat. Sommaire des Marbres Antiques*, No. 2439. It is a draped female figure, originally a fountain. This figure is of Roman date, but the motif is earlier, being a development from the type of a nude athlete pouring oil into his hand.

**The Tiara of Saïtaphernes.** — In *Berl. Phil. W.* June 12, p. 764 ff., E. v. Stern, Director of the Museum at Odessa, discusses the Tiara of Saïtaphernes and gold forgeries in southern Russia. He gives some examples of such forgeries and comes to the conclusion that the tiara cannot possibly be genuine.

### PAINTING AND VASES

**Fresco from Mycenae.** — At a meeting of the Academy of Inscriptions, May 14, 1897, E. Pottier called attention to the new fragment of fresco painting from the Acropolis of Mycenae, — an arm with a flower in the closed hand, of such perfect execution that it can be compared with the best drawings of classical times, and corrects the customary conception of the imperfections of the human figure in the paintings of this early period. The technical process recalls at once Egypt and Assyria. The fragment is published by Pharmakowsky in the *Mémoires* of the Imperial Society of St. Petersburg. (*C. R. Acad. Insc.* 1897, p. 259.)

**Mycenae and Egypt.** — In the *Athen.* April 24, 1897, W. M. Flinders Petrie combats the statement that a Mycenaean vase in the British Museum was found with a scarab of the twenty-sixth dynasty. The vase and the scarab were found together, but Professor Petrie argues that the scarab (a sard) is in all ways less like work of the twenty-sixth dynasty than that of an earlier period, and assigns it conjecturally to about 1200 B.C. So the scarab offers no support to those who propose late dates for Mycenaean objects and culture. Mycenaean finds from Enkomi are further adduced in support of a comparatively early date for Mycenaean culture. In the *Athen.* May 8, an anonymous correspondent attacks Professor Petrie's statements about the scarab, assigning it to a much later date, and also criticises his remarks about the objects from Enkomi.

**Two Early Attic Paintings on Marble.** — In the *Jb. Arch. I.* for 1897, pls. i and ii, are produced in black and white, from drawings by E. Gilliéron, the remains of painting on two objects of marble, now in Athens. They are discussed by H. Dragendorff, pp. 1–8.

The first, in the National Museum, is a disk of Parian marble, 0.27 m. in diameter, having two holes near the middle line, by which it was fastened against some background with iron nails. It has been broken, and some pieces near the middle are missing, and on what is left the paint has almost disappeared, but enough remains to show a bearded man seated on a chair, leaning slightly forward toward the right and wearing a mantle which leaves the right arm and shoulder bare, but apparently covered the lower part of the body. The right hand lay on his knee, the left was extended.

An inscription in old Attic letters, running around the upper edge of the disk, gives the hexameter: *μνήμα τόδ' Αἰνείον σοφίας ἱατροῦ ἀρίστου*. The remains of color show that the letters, which are cut in, were filled with blue paint, that the background was red, the mantle ochre, the beard, chair, ground-line, and drawing-lines black. The process was the same as in the Lyseas-stele, first to make a sketch on the marble, then to fill in the color of background and figure, then to give the complete drawing in dark lines. The disk is, however, later than the stele, for the folds of the drapery are less stiff, the right foot is drawn back with only the toes resting on the ground, and the toes themselves are correct in shape and size. Peculiarities of the face and beard point to an attempt at portraiture. The style indicates a date in the last quarter of the sixth century, and the letters, which are more archaic than on the Pisistratus altar, point to the early part of that time. We may assume that the person represented was a member of the famous Asclepiad family of Cos, but of an older generation than the Aeneius, uncle of Hippocrates, whose name has been handed down, and who was probably born about the time the painting was made. The form of the object and the use of the word *μνήμα*, at a time when *σῆμα* was usual for a grave-monument, suggest that this was rather a votive offering; and possibly the omission of the name of the dedicator implies that he was Aeneius himself.

The second painting is found on the larger of two fragments of a shield of Parian marble, which are in the Acropolis Museum with the pieces of the Athena from a pre-Persian pediment representing the Gigantomachia. The fragments show, of the front of the shield, only part of a smooth outer band enclosing a circular roughened space, painted red, which served as background for the green snake-border of a sculptured aegis. The painting, which is on the inner side, gives the upper part of a Victory, advancing toward the left, with head in profile, body in front view, wings expanded symmetrically behind the figure to right and left, the left arm lowered, and the right arm extended. The garment is a mantle, drawn obliquely under the left arm and below the left breast, and fastened on the right shoulder, as in so many of the female statues of the Acropolis. A chiton or undergarment must have been given in color only, without drawing, so that it has disappeared; for the Nike with bared breast came in only in the time of Paonius, and even then always wore the Ionic chiton. The hair is bound up with ribbon, and one wavy lock, in front of the ear, falls to the shoulder. A bit of the circular border, a braid-pattern surrounded by a tongue-pattern, allows us to complete the field of the picture and to see that the Victory, though passing the middle of the space, does not stand in the centre. There would be room, at the left, for a *tropaeum*, or better still, an altar, on which she is pouring a libation. Beside the drawing, enough color remains to show that the wings and hair were yellow-brown; the lips, and apparently the cheeks also, red; the rest of the flesh tinted only; the background red, but separated from the yellow of the hair by a strip left plain.

The work is later than the Lyseas-stele, and in the harmony of figure and drapery, in the movement of the body and the lock of hair, in the lifelike rendering of the hair, in the skill with which a few bold strokes give the arm, we find an analogy with the ceramic paintings of the cylixes of the best period. The type of face, with lower part somewhat full, and with strong chin, is the Attic type of the earlier work of Euphronius, belonging to the end of the sixth century. The use of island marble and the comparatively good preservation of the painting on an object found among the Persian débris, are consistent with a date of about 500 B.C. The shield was probably a separate votive offering, not belonging to a statue. It shows that the fifth century fashion of painting the inner sides of shields did not originate in the time of Phidias.

**The Corinthian Tablets in the Antiquarium of the Berlin Museum.**—The Berlin collection of the fragments of terra-cotta votive tablets to Poseidon, found near Corinth in 1879, — evidently the discarded offerings from an overstocked sacred grove, — has been newly examined, with the result that Furtwängler's description of them (in the catalogue of the vase-collection) must receive many additions and corrections. A list of the changes seen to be necessary, with many illustrations, is given. The greater part of the new work consists in putting together pieces which have not before been recognized as belonging together; and in this way many new tablets have been enlarged or reconstructed with more or less completeness, the dimensions, subjects, and inscriptions of many being newly ascertained. Of the six hundred and fourteen fragments described by Furtwängler, more than a fourth part have been thus used, and of the three hundred and more unnumbered pieces, nearly a half.

Among the corrected or newly identified subjects are several representations of Zeus, formerly taken for Amphinotus, in conjunction with Poseidon, one of Poseidon riding on a dolphin, one of Heracles carrying the Cercopes, one of the Minotaur (the last two especially interesting from the rarity of mythological subjects), and one instance of Athena, formerly taken for a Nereid, accompanying Amphinotus. Furtwängler's conjecture that the letters  $\Phi\Omega$ , near a tree-like object under which a box stands, pointed to a sixth century presentation of the fable of the Raven ( $\kappa\acute{o}\rho\alpha\kappa\acute{\iota}$ ), has been disproved by the completion of the inscription, in which these letters are part of the name of the dedicator. In several instances, supposed marine subjects, as already noted by Cecil Torr (*Jb. Arch. I.* 1895, p. 171), are found to be parts of human figures or else still undetermined. Sixteen new inscriptions have been made out, including a unique  $\kappa\acute{\alpha}\mu\upsilon\nu\omicron\varsigma$ , beside the picture of a flaming furnace. More than fifty have been added to the list of fragments or tablets painted on both sides. Most of the illustrations are corrected versions of pieces already published in the *Antike Denkmäler*, I.

Although the Berlin collection is much the larger part of the whole number of these fragments found, it is probable that similar study of those in Paris and elsewhere would add much to our knowledge. (E. PERNICE, *Jb. Arch. I.* 1897, pp. 9-48; 37 cuts.)

**A Vase-Fragment from Tell-Defenneh.**—Among the vase-fragments discussed by Dümmler (*Jb. Arch. I.*, 1895, p. 41), with reference rather to technique and style than to the meaning of the paintings, one (*l.c.* p. 41, fig. 3) can be identified as representing Odysseus rushing upon Circe with drawn sword, after the manner of a black-figured vase-painting from Gela (*Arch. Zeit.* 1876, pl. 15). As in that picture, so here, Circe appears to be seated, holding the goblet in her left hand while she stirs the contents with a stick held in the right. A curly tail, a foot where a hand should be, and bristles on the legs of the figure behind Odysseus, show that the transformation into swine was represented, in Ionic fashion, as fairly advanced. Another of the transformed comrades must have stood behind Circe, to balance the scene. The Gela picture, which is later and gives the swine-character only in head and tail, must be derived from the Ionic representation. On an Etruscan mirror (Gerhard, 403, 1 and 2), a vase from Vulci (*Rosch. Lex.* II, 1195), and a Boeotian cup (*J. H. S.* 1892, pl. iv), the same tradition of human legs, but arms replaced by forelegs of swine, appears again; but nowhere is the swine-character so marked as in the Tell-Defenneh example. (E. PETERSEN, *Jb. Arch. I.*, 1897, pp. 55, 56.)

**The Paintings of Panaenus at Olympia.**—Phidias's statue of the Olympian Zeus could be closely approached on both sides and at the back, but immediately in front of it, a space of the whole width of the nave and of the length of three intercolumniations was railed off from public entrance by a stone parapet or fence. On the inside of this enclosure were the paintings of Panaenus, and if we assume that there was an entrance on the side opposite the statue and that Pausanias, who gives their subjects, takes them in order as he passed them in going round to the right from the entrance, we have, on the cross-wall next the gate, Heracles and Atlas; on the three spaces between the columns on the right, Theseus and Pirithoüs, Hellas crowning Salamis, Heracles and the lion; in the three corresponding spaces on the left (omitting the front of the pedestal), Ajax and Cassandra, Sterope and Hippodamia, Prometheus and Heracles; on the cross-wall next the gate again, Achilles and Penthesilea; and on the two folds of the gate, the two Hesperides, next to Atlas. The inner connection of these seemingly detached scenes must be found in the purpose which the room served, the persons for whose use it was reserved; and these could only be, at Olympia, the Olympic victors. The theme of all the pictures is, indeed, contest or victory. Here are the first and the last of the Labors of Heracles,—the fight with the Nemean lion and the visit to the garden of the Hesperides. The Titan Prometheus, rescued by Heracles, matches the Titan Atlas. The friendship of Theseus and Pirithoüs was a companionship in daring adventure. Salamis and Hippodamia, in the middle of either side, are the prizes of victory, the latter indeed of the first Olympic contest. Ajax, the ἵβριστης, is a warning to the victor against insolent self-confidence. Achilles supporting the dying Penthesilea, whom he has himself wounded, personifies the Pindaric note that even the foe must be respected, if he has fought valiantly for the right. Indeed, the passage of the thought from scene to scene, and



the choice of the forms in which it is set forth, are like nothing so much as Pindar; and the pictured walls of the place in which, most probably, the crown of wild olive was presented to the victor, were themselves a sort of Pindaric Ode of Victory. (A. TRENDELENBURG, *Winckelmannsfest*, 1896, *Arch. Anz.* 1897, pp. 25-28, 1 cut.)

**Cylix from Athens.**—In *J. H. S.* XVI, pp. 285-287, Cecil Smith has published a cylix from Athens belonging to Mr. C. W. Mitchell. The vase is of a somewhat heavy form, with thick handles and inset lip. The only decoration is the design in the centre of the interior. The style and technique indicate that the vase belongs to the time of Epictetus, at the end of the sixth century B.C. The drawing, however, shows a decided advance on most of the work of that school, and an approach to the manner of Euphronius, though it cannot be assigned to him. A comparison with two cups signed by Phintias makes it probable that this is also his work. The inscription, Ἀκέστωρ καλός, introduces a new καλός name. It is the name of the son of Epilyceus and father of Agenor, and ancestor of Miltiades. The name of Epilyceus occurs on a *psykter* of Sostratus, whose style seems to indicate that he worked about twenty years before Phintias. But such identifications are uncertain.

**Crater from Orvieto.**—P. Girard discusses in the *B. Soc. Ant. Fr.* 1897, pp. 221-224, the *crater from Orvieto* (Louvre, Salle G. No. 311) and the expression of faces in Greek vase paintings.

**Crimean Pottery.**—A note by E. Pottier is appended to de Bock's article on pottery from the Caucasus and the Crimea. Pottier ascribes to the fourth century B.C. a terra-cotta representing a semi-nude woman, and regards it as an importation from Attica. He regards a rude head of a man as probably local Crimean work. Fragments of black-figured and severe red-figured Attic vases show intercourse of Athens with the Crimea by the middle of the fifth century B.C. Certain fragments with reliefs are probably Attic work of the third century B.C. The local pottery of Theodosia is of hasty, inartistic manufacture, though some of it is better than the rest. Pottier expresses the opinion that the manufacture of glazed pottery has continued without interruption from ancient times to the present. (*B. M. Soc. Ant. Fr. Mémoires*, 1895 [pub. 1897], pp. 248-254.)

**Inscriptions of Boeotian Vases.**—In *Ἐφ. Ἀρχ.* 1896, pp. 243-246, D. S. Stavropoulos publishes some inscribed cups from Boeotia (supplementary plate). Number 1 is a bronze *phiale*, with the inscription (published by Perdrietz, *B. C. H.* 1896, pp. 242, 243) Ἰαρόν τῷ Καρυκερίῳ Φλόρακος Ἀγάρχοντος λεκτοῖς Θεibaίοις ἀνέθεαν. Number 2 is a clay *kylix*, inscribed Καλιαία εἰμὶ τῷ κέντρωνος. Number 3 has three carelessly written inscriptions: Κλερίχα, Κλερίχα καλὰ καὶ φίλα τῷ Ἡράψα[γτι, and . . . α καλὰ ἐποίη Μαίδοκι or μ' Αἰδοκι. This is a wide, open cup with two handles. Each side is adorned with a female head, and beside the handles are palmettes.

## INSCRIPTIONS

**An Early Thessalian Decree.**—At a meeting of the Saxon Academy, November 7, 1896, R. Meister discussed "an early Thessalian decree in honor of the Corinthian Sotaerus." The decree has been published in *Ἄστυ* and *Athen. Mitth.* XXI, 1896, p. 110; published with discussion by Chatzisojdis, *Athen. Mitth.* XXI, pp. 248 ff., pl. 7. Meister reads:

Ἦς ἰλωρόντος Φιλόνικω. Ὑῖος|θετώνιοι ἔδωκαν Σωταίρῳ τῷ Κ|ορινθίῳ  
καὶ τῷ καὶ γένει καὶ ρ|οικιάταις καὶ χρήμασιν ἀσυλία|ν κατέλειαν, κεύεργέταν  
ἐ|ποίησαν κῆν ταγᾶ κῆν ἀταγ|ιαί. αἷ τις ταῦτα παρβαῖνοι, τὸ|ν ταγὸν τὸν  
ἐπεστάκοντα ἐ|ξξανακάδην. τὰ χρυσία καὶ τὰ|| ἀργύρια τῆς Βελφαίῳ ἀπολ|  
όμενα ἔσωσε Ὀρέσταο Φερεκρατ(ιδαίῳ).

He translates: "It was when Philonicus was Hylorus. The Hyiosthenians gave to the Corinthian Sotaerus, himself, and his family, his household, and his property, *asylia* and *ateleia*, and declared him a benefactor, both during the rule of a *tagus* (over Thessaly) and in the time when no *tagus* commands. If anyone transgress this, the *tagus* who presides (in the council of *tagi* of the various cities) shall employ forcible measures against him. The gold and silver articles, which had been lost from the Delphic sanctuary, he saved, which had belonged to Orestas, son of Pherecratidas."

The word *Ὑῖοςθετώνιοι* Meister derives from *νῖος θερός*, "adopted son." He suggests that the Orestas mentioned may be the Orestes, son of Eche-  
cratides, mentioned by Thuc. I, 111, the change from Pherecratides being an easy one. Orestes might have deposited his goods at Delphi, and then when his property was confiscated by the state, Sotaerus may have been instrumental in securing it, for which he is honored by the Hyiosthetonians, their town being a member of the Thessalian confederacy. This would give about 454 B.C. as the date of the inscription, with which the dialect and the forms of the letters agree. Meister discusses the dialect in some detail. (*Ber. Sächs. Ges. phil.-hist. Cl.* XLVIII, pp. 251-265.)

The same inscription is discussed by O. A. Danielsson in *Eranos, Acta philologica Suecana* (Upsala), I, 1896, pp. 136-149. He reads at the beginning: -ες ἰλωρόντος Φιλόνικο νῖο Σ|θετονιοι(?), and at the end Ὀρέστα ο Φερεκράτ-. His other readings are the same, except that he writes ταγᾶ(ι) in l. 6, and avoids η and ω entirely. The Βέλφαιον he thinks is not the temple at Delphi, but a shrine of the Delphic god in the Thessalian town where the inscription was written. He also discusses the dialect, grammar, etc.

**The Deposit-Inscription of Xuthias.**—At the meeting of the Saxon Academy, December 5, 1896, R. Meister gave some new readings of this inscription and discussed it. He reads:

(a)

Ξουθιαῖ : τῷ Φιλαχαίῳ : διακάτ|ιαι μυαῖ : αἷ κ' αὐτὸς ἦι, ἴτω ἀνελέσ|θω · :  
αἷ δέ κ' ἀποθάνη, : τῶν τέκνων : | ἦμεν, : ἐπεί κα πέντε ρέετα : || ληβῶντι · : αἷ  
δέ κα μὴ γένηται τέκνα, τῶν ἐπιδικατῶν ἦμεν · | διαγνώμεν δέ : τῶς Τεγεάτα[s] |  
κατὸν θεθμόν.

(b)

Ξουθίας παραθήκα τῶι Φιλαχαίῳ τετρακάτiai μναὶ ἀργυρίῳ· εἰ μὲν κα ζῶν, αὐτὸς ἀνελόςθω· αἱ δὲ κ|α μὴ ζῶν, τοὶ υἱοὶ ἀνελόςθω τοὶ γνή|σιοι, ἐπεὶ κα ἡβάσωντι πέντε ρέτε|α· εἰ δὲ κα μὴ ζῶντι, ταὶ θυγατέρες | [ἀ]νελόςθω ταὶ γνήσiai· εἰ δὲ κα μὴ | ζῶντι, τοὶ νόθοι ἀνελόςθω· εἰ δὲ κα | μὴ νόθοι ζῶντι, τοὶ ἄσ(σ)ιστα πόθικ|ες ἀνελόςθω· εἰ δὲ κ' ἀνφιλέγωντ[ι, τ]οὶ Τεγεᾶται διαγνόντω κατὸν θεθμόν.

He translates :

(a)

"For Xuthias, the son of Philachaeus (are deposited) two hundred minae. If he is himself alive, he shall come and take (the deposit). But if he is dead, it shall belong to his children when they are grown up five years. But if there are no children, it shall belong to those who have a right (to it). But the Tegeans shall decide according to the compact.

(b)

"For Xuthias, the son of Philachaeus, as deposit four hundred minae. If he is alive, he shall take it himself. But if he is not alive, his sons shall take it, the legitimate ones, when they are grown up five years. But if there are none living, the daughters shall take it, the legitimate ones. But if there are none living, the illegitimate sons shall take it. But if no illegitimate sons are living, the next of kin shall take it. But if they disagree, the Tegeans shall decide according to the compact."

The new readings are based chiefly upon a photograph of the inscription (plate). The names Xuthias and Philachaeus point to an Achaean origin for Xuthias. The dialect is Doric, but not strictly Laconian. Meister suggests that Xuthias may have come from a town of the Perioeci in Laconia. (*Ber. Sächs. Ges. phil.-hist. Classe*, Vol. XLVIII, pp. 266-276.)

**Mantinean Inscription.** — In *Eranos*, *Acta philologica Suecana*, II (1897), pp. 8-42, O. A. Danielsson discusses the inscription from Mantinea published in Roehl's *Imagines*, 2d ed., p. 33, No. 6, and elsewhere. The inscription is an unusually difficult one to read, owing to the bad quality and condition of the stone. Danielsson's readings differ somewhat from those of his predecessors in the discussion of the document. The inscription contains the verdict of a court for the trial of murder cases. First is a list of twelve Mantineans who are convicted, then a provision that if on command of the goddess and the judges they give up their property and keep away from the sanctuary, they shall suffer no vengeance, third a provision that if Phemandrus was guilty of the murder in question he shall die, but if not, he shall be spared, and finally a curse upon the guilty. Linguistic discussion accompanies the discussion of the subject matter. The inscription in Roehl's *Imag.* 2d ed., p. 35, No. 5, from Troezen is used as illustrative material and is briefly discussed.

**Inscriptions from Lycosura.** — In 'Εφ. 'Αρχ. 1896, pp. 217-242, B. I. Leonardos publishes thirteen inscriptions from Lycosura (Nos. 17-29), with

eight facsimiles. Numbers 17 and 18 are parts of the same inscription in honor of Xenarchus and Nicippas, inscribed on the wall of the pronaos by vote of the Proedri, the Demus, and the Romans doing business in Megalopolis. Number 19 seems to be a fragment of a decree in honor of the same persons by the Lycosurans. Numbers 20, 21, 22, 23, and 24 are very fragmentary. Number 21 appears to belong to 17. In fact, all these appear to belong together. Number 25 consists of two large, rude letters  $\epsilon$  and  $\Xi$ . Number 26 is a dedicatory inscription:  $\Xi\epsilon\nu\alpha\rho\chi\omicron\varsigma$  'Ονασικράτους ἐκ τῶν ιδίων ἀνέθηκε. Number 27 is a fragment of an inscription stating that some one (name gone) and Damocratea (?) restored the temple,  $\pi\rho\nu\acute{\alpha}\nu\omicron\nu$  and ἀναθήματα (?). Number 28 reads Ἐπάγαθος τοῦ κυρίου Καίσαρος ταβελλάριος Δεσποίναις Ἐπηκόους εὐχήν. Number 29 reads Δαμόχαρις [Σω]τιμίδα καὶ Ἀριστήδεια Νικία Τευθρ[ώ]νιοι Σωτιμίδα τὸν υἱὸν Δεσποινά[ι] (εὐ)χαριστή;]  $\mu\iota$ [ον.

**Epigraphical Notes.**—In the *R. Ét. Gr.* X, 1897, pp. 24–57, M. Holleaux discusses various Epigraphical Questions. In the Samian inscription published by Girard, *B. C. H.* V, 477, No. 1, the Straton mentioned was a royal officer to collect dues from litigants. The Ptolemy mentioned is perhaps not Philopator, but Philadelphus, Euergetes, or one of the successors of Philopator. The long Thespian inscription published by Jamot, *B. C. H.* XIX, 379 ff., is discussed with much detail. It is an act relating to a concession of territory to the Thespians by one of the Ptolemies. Jamot's readings are corrected in some particulars, and Holleaux thinks the king in question is rather Ptolemy Philopator than Philadelphus, as Jamot had tried to prove. The inscription *C. I. G. S.* No. 527, found at Tanagra, is explained as a copy of an Oropian decree of proxeny, which accounts for its not being in the dialect of Boeotia. The three inscriptions discussed are published in full.

**The Greek Alphabet.**—In the *Athen. Mith.* XXI, pp. 410–433, P. Kretschmer writes of the *Secondary Characters of the Greek Alphabet*. The article is an attempt to solve the much-disputed problem: why is it that the different branches of the Hellenic people—with the exception of the Theraeans, Melians, and Cretans—while they agree as to the sign for  $\phi$ , differ as to the sign for  $\chi$ , the eastern alphabet using +, the western  $\Psi$ ? In the east  $\Psi$  was used for  $\psi$ , in the west + =  $\xi$ . The sound of  $\xi$ , it is maintained, was not simply  $k + s$ , because of eastern  $\chi \lesssim$ , western  $\psi \lesssim$  (and +  $\lesssim$ ,  $\chi \lesssim$ )— $K \lesssim$  being very rare. Original  $k + s$  became  $kh + s$ , and then the guttural spirant +  $s$ . For this guttural spirant there was no generally accepted sign; but it is to be sought in the  $\square$  of Naxian  $\xi\square\sigma\omicron\chi\omicron\varsigma = \xi\xi\omicron\chi\omicron\varsigma$  (Roberts 25), in + in Rhodian  $\kappa\acute{\upsilon}\lambda\iota + \varsigma$  (Rob. 131 *b*), and in Boeotian  $\Phi\acute{\omicron} + \varsigma$  (os), *C. I. G. S.* I, 1955. The guttural spirant +  $s$  often became  $\sigma\sigma$  (σ). Later on, however, the ancient pronunciation  $k + s$  was revived. Originally the non-Phoenician signs were  $\phi = \phi$ ,  $\chi = \chi$ ,  $\phi\varsigma = \psi$ ,  $\chi\varsigma = \xi$ . In the west  $\chi \lesssim$  lost its  $\lesssim$ , leaving  $\chi$  to represent  $\xi$ , because the guttural spirant occurred only before  $s$ ; a new sign  $\Psi$  was invented for  $\chi$  (Lokrian-Arkadian  $\star = \psi$  was an innovation). In the east and in Corinth, for  $\xi$  Samech ( $\Xi$ ), with

or without *s*, was used; but Attica and most of the Cyclades continued to employ  $X = \chi$ ,  $X\text{͂} = \xi$ ,  $\text{O}\text{͂} = \psi$ . In the east, however, in order to have a single sign for  $\psi$ ,  $\Psi$  was borrowed from the west. In the recently (1896) discovered inscriptions from Thera we actually find  $\Psi$  for  $\xi$ , which must be ascribed to Ionic influence, since  $\text{O}\text{͂}$ , and  $X = \chi$  are employed. In the older records  $KM = \xi$ . Incidentally Kretschmer disposes of Schmid's theory (*Philologus*, LII, 336), which rests on the assumption that the invention of a single sign for  $\phi$  and  $\chi$  shows that these characters represented spirants (*f*, *ch*), and not aspirates  $p^h$ ,  $k^h$ . The proofs of the aspirate character of  $\phi$  and  $\chi$  are as follows:—A. from phonetic changes in Greek: (1) dissimilation, as in  $\Theta\alpha\lambda\eta\acute{\iota}\beta\iota\omicron\varsigma$  from  $\Theta\alpha\lambda\theta\acute{\iota}\beta\iota\omicron\varsigma$ , (2) such spellings as  $\acute{\epsilon}\chi\epsilon\iota$ ,  $\acute{\alpha}\phi\rho\omicron\delta\acute{\iota}\tau\eta$  prove the existence of an *h* in a following syllable; as does also  $\phi\alpha\rho\theta\acute{\iota}\nu\omicron\varsigma$ ; B. from the representation of  $\phi$  in non-Hellenic languages.  $\Phi\acute{\alpha}\beta\iota\omicron\varsigma$  was the nearest possible equivalent to *Fabius*.  $\phi$  and  $\chi$  were aspirates at the time when the signs to express these sounds were invented; and the Greeks had in the single sign  $\text{O}\text{͂}$  a means to express  $t^h$ .

**Inscriptions from Thrace and Macedonia.**—During a tour in eastern Macedonia and southern Thrace in the summer of 1896, Mr. J. A. R. Munro and Professor W. C. F. Anderson copied a number of inscriptions, and the former has published twenty-six of these, which are either new or published in a more imperfect text. Nos. 3, 11, 12, and 14 are Latin. No. 9,  $\text{Ἐκαταίη Κωράβο | Σαγγαρίῳ γυνή}$ , is thought by Mr. Munro to be the earliest known inscription of Amphipolis, though he assigns no date. The newly published inscriptions are either proper names or are too fragmentary to afford much evidence as to their contents. (*J. H. S.* XVI, pp. 313–322.)

**Epigraphic Notes.**—In the *Athen. Mitth.* XXI, pp. 440–447, M. Fränkel publishes Epigraphic Miscellanies.

(1) *The inscription of Kamo* (*I. G. A.* 324) is from Alagonia, on the boundary between Messene and Sparta. The reading  $\text{Καμῷ ὃν ἔθυσε τῷ Κόρφαι}$  is correct; cf. Varro, *De re rust.* II, 4, 9, who says that the Greeks in Italy sacrificed a pig at the beginning of the marriage rites. The cymbal on which the inscription is placed is a toy which was offered to Artemis upon the occasion of her marriage. (2) *Archaic inscription from Megara* ( $\text{Εὐφρόνης Πίνωνος}$ ). It shows  $\text{͂} = \text{E}$ , the four-stroke sigma, and the Ionic  $\text{͂}$ . (3) *On the Inscriptions from Olympia*: emendations to Nos. 161, 655. On No. 681 Fränkel shows from Josephus, *Ant.* XVI, 5, 3, and *Bell. Jud.* I, 21, 12, that in 40 B.C. Herod the Great was  $\acute{\alpha}\gamma\omega\nu\theta\acute{\epsilon}\rho\eta\varsigma$  in person at Olympia, where he paid the cost of the games just celebrated, and for the future offered to give the interest of a certain unspecified sum ( $\text{πόρουσ χρημάτων}$ ).

**Attic ψήφος.**—In the *Athen. Mitth.* XXI, pp. 450–453, A. Koerte discusses a bronze voting-disc of an Attic dicast of the fourth century inscribed  $\text{ψήφος δημοσία}$  and, on the obverse,  $\text{͂}$  (*zeta*). The pierced cylindrical axis denotes that it was used for condemnation, the letter stamped on the back the section in the Heliastic court. Since we have such ballots bearing the letters  $\Lambda$ ,  $\text{M}$ , as well as  $\text{A–K}$ , it follows that voting-discs were used after 307 B.C., when Demetrius added two tribes to the original ten.

**Καρπαθιακά.**—In the *Athen. Mitth.* XXI, pp. 454–456, F. Hiller von Gärtringen notices briefly a book bearing this title by Manolakikis, and comments on the new inscriptions it contains. One is a decree of an Ionic city in honor of a Carpathian, and consists entirely of well-known formulas.

**Inscriptions from Abae in Phocis.**—The excavations of the British School at Abae, Hyampolis, and Myx in Phocis have yielded ten very fragmentary inscriptions, which have been published by V. W. Yorke (*J. H. S.* XVI, pp. 306–312). Most of these fragments are too badly mutilated to yield any satisfactory results. No. 3 contains the name of the artist Eubulides, son of Eucheir, probably the sculptor who lived about 150 B.C., and set up the monument in the Ceramicus at Athens. The cut of this inscription shows marked divergencies from the Athenian signatures of this artist (cf., e.g., Loewy, 228 a), but as Mr. Yorke says the forms of the letters do not permit an identification with the earlier Eubulides, it is probable that the copy is not a facsimile. No. 5 furnishes a mention of the Elaphebolia, already known from Plutarch as a festival of Hyampolis, and also a hitherto unknown feast of the Laphria, a name which is connected by Mr. Yorke with the Artemis Laphria of Aetolia. No. 7 is a gravestone, now at *Exarcho* but said to come from Abae, bearing the name Εἰθύφρονος in epichoric characters. The θ is crossed, in the φ the hasta does not project beyond the circle, and the ς is three-stroked. The two latter peculiarities are not recognized as Phocian by Kirchhoff or Larfeld, though both are found in inscriptions of Boeotia and Opuntian Locris.

**The End of Chaleion.**—In the *R. Ét. Gr.* X, No. 37, pp. 19–24, P. Perdrizet publishes an inscription, according to which the city Chaleion of the Ozolian Locrians was joined by Pompey to the neighboring city Oeanthe, which accounts for the fact that it is not thereafter mentioned.

**New Delphic Temple Accounts.**—H. Pomtow (*Berl. Phil. W.* January 16, pp. 92 ff.) discusses the inscriptions containing accounts of the building of the temple at Delphi (*B. C. H.* XVII, pp. 613–617; XVIII, p. 181; XX, 1896, pp. 197–241). These inscriptions furnish lists of Delphic archons from 353 to 341, and less exactly from 336 to 325 B.C.; also lists of hieromnemes for the period after 336 B.C. In addition to these, they furnish important information concerning the rebuilding of the temple and the management of Delphic finances, the Delphic families, and other matters. Pomtow also proposes a reading and explanation of the Delphic rock inscription in *Wescher-Foucart*, 480.

**Greek Inscription in Lycia.**—A previously unpublished Greek inscription from Tlos in Lycia, seen and copied by Benndorf in 1892, is printed and commented upon by Ritterling. It is on the base of a statue erected by the demos of Tlos in honor of the *legatus propraetore* of Lycia and Pamphylia, P. Baebius P. f. Ouf. Italicus. The name of the emperor whose *legatus* he was, has been thoroughly erased, but the coincidence of titles shows the date of the inscription to be 85 A.D., and the emperor, therefore, Domitian. Baebius is said to have commanded the fourteenth legion in a "German war," which must have been that with the Chatti in 83 A.D., to

which only one other inscription can be definitely referred (*C. I. L.* XIV, 3612). (*Kb. Wd. Z. Ges. K.* 1897, coll. 60-64.)

**A New King of Bithynia.**—According to the usual chronology, based on Appian, *Mith.* 7 and 10, Nicomedes II, Epiphanes, sixth king of Bithynia, reigned from 149 to 94(?) B.C., and was succeeded by his son Nicomedes III, Philopator, who reigned until 74 B.C., and was the last king of Bithynia. A Delphic inscription, *B. C. H.* XVIII, 1894, pp. 254 ff., mentions a king of Bithynia, Nicomedes son of Nicomedes, and his wife, Queen Laodice, daughter of King Mithradates. This king comes between Nicomedes Epiphanes and Nicomedes Philopator. This agrees with part of Appian, *Mith.* 7, and also with the statement of Syncellus that there were eight kings of Bithynia. Licinianus, p. 525, Bonn (276, *C*, Par.), and 593 Bonn (313, *D*, Par.) mentions a Nicomedes Euergetes. This is the new king of the inscription from Delphi. A King Nicomedes is mentioned in several inscriptions from various parts of the Greek world as a liberal giver. He it was who was first the ally and then the rival of Mithradates Eupator. The list of kings of Pontus is to be provisionally fixed as follows: (1) Mithradates I, Ctistes, 301-266 B.C., (2) Ariobarzanes, 266-250?, (3) Mithradates II, 250?-190?, (4) Pharnaces, 190?-169, (5) Mithradates III, Philopator Philadelphus, 169-150?, (6) Mithradates IV, Euergetes, 150?-121, (7) Mithradates V, Eupator, 121-63. (THEODORE REINACH, *R. Num.* 1897, pp. 241-260.)

**Summa rudis.**—At a meeting of the German Archaeological Institute in Rome, April 9, 1897, Ch. Hülsen spoke of the inscription from Angora in *Athen. Mitth.* 1896, p. 467. The word *συνμπαροῦδης* occurring there is explained as a transliteration of *summa rudis*, meaning a master in the gladiatorial art. (*Röm. Mitth.* 1897, pp. 87, 88.)

**Attic Inscriptions.**—In the *Athen. Mitth.* XXI, pp. 434-439, A. Wilhelm publishes four inscriptions from Attica. No. 1 is a decree of 164 B.C. in honor of various officials, Nos. 2 and 3 are metrical, No. 3 being in honor of Pan and the Nymphs, and No. 4 is a list of the members of an *ἐπαινος*,—both men and women,—from about 135 B.C.

**Greek Inscriptions at Clandeboye.**—"Among the many treasures which the Marquis of Dufferin and Ava has acquired during his long and varied experiences throughout the world, and which now surround him in his seat in County Down, are a goodly number of Greek texts on stone. These he has set against the left wall of the entrance hall. He obtained them forty-six years ago when cruising along the coast of Asia Minor in his yacht, armed with a firman authorizing him to take such things when he found them. The great majority of these texts represent two groups from Teos and Iasos, the former on black stone slabs, which must have been set in the wall of a temple or other public building, the latter on a tall white stele of which three sides are covered with inscriptions.

"I took the pains to copy these texts with care in March, 1897, hoping that some of them were as yet unpublished. But I have since found them almost all in Le Bas and Waddington's *Voyage Archéologique*, and suppose that even those which I have not yet found in that book (it seems to have no

index) are there also. Le Bas made his careful search in 1842-3, a few years before Lord Dufferin's cruise.

"The group from Teos came from the public baths of the modern village near the site. These are all concerned with the right of asylum claimed by the Dionysiac artists of Teos (then representing the whole polity) from the cities of Greece, and more particularly from those of Crete; for these latter were notorious pirates, and the artists desired to travel the seas constantly on their provincial tours. A few of these texts had already appeared in the *C. I. G.* from the copies of earlier travellers; but Le Bas's copies and squeezes are far more complete. The texts now at Clandeboye from Teos which appear in his collection are there numbered 61-65, 69-78. These texts are, on the whole, in very good preservation; a few variants in my readings from those of Le Bas — they are very unimportant — must be kept for another place.

"The second group relates altogether to gifts of private individuals to the theatre or for the theatrical performances at Iasos, and the tall stele seems to have been set up at the entrance of the parodos. The Clandeboye texts correspond to the following numbers in Le Bas's collection: 252-68, 270-2. There are many points of interest in these lists of gifts, and in the recurring formulae with which they are expressed. Thus, *e.g.*, some twenty times, after recording that some benevolent citizen had engaged a famous foreign artist to perform at Iasos for one or two days, there follows: *καὶ ἡ παράδος εὐρεν δραχμὴν ἣ δὲ θέα ἐγένετο δωρεάν*. Le Bas did not venture to translate this phrase. At present I am disposed to translate it, 'And (in consequence of the foreign "star") the entrance money rose to a drachma (per head), so that the performance paid its own expenses and did not burden the public funds.' But there are difficulties in this rendering. The dates of both groups of texts are determinable; they belong to the earlier half of the second century B.C.

"Though the pleasure of publishing these texts has been forestalled by Le Bas, it is yet a matter of great interest that their present home should be known. New travellers may otherwise waste their time in searching for them at Teos or Iasos, and, in any case, any new edition of the *Corpus* ought to contain a note as to the whereabouts of the originals, by which any doubts regarding Le Bas's readings may be settled by an appeal to the present most courteous owner. *Haec hactenus*." (J. P. MAHAFFY, *Athen*. May 22, 1897.)

## COINS

**Coin of Cyzicus. — Coin of Tranquillina.** — At a meeting of the Numismatic Society, February 18, 1897, Mr. T. Ready exhibited a plaster cast of a quarter-stater of Cyzicus in the Bibliothèque Nationale, Paris, which he believed proved the genuineness of a similar coin exhibited by him on November 19, 1896. He also exhibited an unpublished bronze coin of the Empress Tranquillina struck at Tarsus, with the name of the city on the reverse and a representation of the Cabiri standing on a galley and holding



a species of arch, beneath which is a pyramidal building enclosing a figure of the god Sandan standing on a lion. (*Athen.* February 27, 1897.)

**Apollo Derroniaios.**—Two groups of silver coins are known with the legend, sometimes abbreviated, ΔΕΡΡΟΝΙΚΟΣ or ΔΕΡΡΟΝΙΚΟΝ, their types being yokes of oxen with various accessories. The coins belong to Thrace or Macedonia at a date not far from 500 B.C. From the legend a King Derronicus has been assumed. Th. Reinach publishes (*R. Num.* 1897, pp. 121–126, Pl. III) a silver coin of the fourth century B.C.: Apollo head wreathed with laurel, to right; barbarous style. In front, ΔΕΠΠΩΝΑΙ—ΟΞ. ῬΧ Heracles strangling the lion. At right, bow and quiver. 12.75 gr., 27 × 24 mm. This is almost identical with the tetradrachma of Lykkeios, king of the Paeonians, specimens of which are in the Cabinet de Médailles, British Museum, museum at Berlin, etc. Reinach shows that the ending -ικος is usually added in coins to the name of a people, and -αῖος usually denotes a deity. Apollo Derroniaios would be Apollo of the Derrones, and these Derrones must have lived near Paeonia. Lykkeios (or Lykpeios) king of Paeonia, extended his power over the Derrones in the fourth century. The Macedonian god of healing, etc., Darron, mentioned by Hesychius, may be identical with Apollo Derroniaios.

**Silver Coins Found at Mycenae.**—In the 'Εφ. 'Αρχ. 1896, pp. 137–200, A. Lampropoulos discusses a treasure of 3786 ancient silver coins found in 1895, in a room of an ancient house in Mycenae. The coins are of Leucas (one only), Corinth, Phlius, Argos, and Egypt. The last named are staters of Ptolemy Soter. No coins of the Achaean League were found, which is an indication that the treasure was deposited before Corinth joined the League in 243 B.C. Probably the deposit was made even earlier, about 270 B.C. The coins are described and discussed in detail, and pls. 6–10 contain representations of 201 of them.

### MISCELLANEOUS

**The Hippodrome at Olympia.**—At the March meeting of the Berlin Archaeological Society, H. Schöne spoke of some unpublished notices of the Hippodrome at Olympia and the races held in it, which are in a Greek MS. at Constantinople. They give the length of two sides of the Hippodrome and of the whole circuit (eight Olympic stades), and the length of the courses run by colts and by full-grown horses when driven singly (six stades for both), in pairs (three circuits and eight circuits respectively), and in fours (eight circuits and twelve circuits). The Greek text is in very bad condition. (*Arch. Anz.* 1897, p. 77.)

**The Danaides.**—At a meeting of the Hellenic Society, April 12, Miss Harrison read a paper on the Danaides: she contended that the origin of the Danaid myth had been misunderstood, especially as regards the supposed punishment of the water-carrying in the leaky vessels; this was really no punishment at all, but simply carrying on in Hades their upper-world functions as well nymphs. The jar the Danaides had to fill was bored only at the bottom, as shown on ancient monuments, and it was a well cistern.

Referring to Professor Ridgeway's recent paper in the *J. H. S.* on the Pelasgian origin of the objects called Mycenaean, Miss Harrison expressed her view that, though the Olympian gods would be found on analysis to be part Hellenic, part Pelasgian, the remaining denizens of Hades would prove, like the Danaides, to be of Pelasgian origin. (*Athen.* April 17, 1897.)

**The so-called "Bow-pullers."**—In the *Museum of Science and Art, University of Pennsylvania*, No. 1, Vol. I, June 15, Dr. D. G. Brinton identifies the curious little objects sometimes called "bow-pullers," found in Greek, Roman, and Etruscan tombs, with the myrmex mentioned by Greek and Roman writers, apparently as part of the caestus. These were intended to make the blow of the caestus more effective.

**Ancient Greek Bread-Making.**—In the 'Εφ. 'Αρχ. 1896, pls. 11 and 12, five terra-cottas, representing bread-making, are published. They are discussed, pp. 201–216, by K. Kuruniotes, who assigns three single figures, each kneading dough in a trough, to a time not later than the early fifth century, B.C., while the other two monuments, consisting each of several figures and many accessories, are evidently archaic. All are in the National Museum at Athens. One appears to have come from Chalcis, two from either Eretria or Tanagra, and one from Attica. Not only the manner of kneading bread is here represented, but also the form of the oven and the shapes of some of the finished products.

**Bronze Mould in the Ashmolean Museum.**—The Ashmolean Museum has recently received from Mr. A. J. Evans a bronze mould, acquired by him in Corfu in 1895. It is evidently intended to serve for the manufacture of repoussé work on thin gold or bronze plates, such as the well-known "Argivo-Corinthian" reliefs. This monument is discussed and illustrated by Mr. H. Stuart Jones in *J. H. S.* XVI, pp. 323–334. Technically it presents a close analogy to the work of the early gem-engraver and die-sinker. The same tools are used, and the drill plays an important part. It thus shows not only that the stock of types was common to the different arts in early Greece, but also that the same technical methods were employed. Analogies to the subjects represented on the mould are found in metal work in gold, silver, and bronze, also in gem-engraving, and pottery both stamped and painted. In the ornamentation, by means of decorative bands and rosettes or simple plant forms, the connection with the early metal reliefs and vases is clearly marked. The same resemblance is found in the subjects. On the mould we find in the larger square fields a bridled horse, and two male figures grouped on either side of a tripod, probably boxers contending for a prize. In smaller fields are single animal figures, or in two cases groups of lion and bull, and cock and hen (?), and also the fallen Ajax, taken from the scene of the suicide as shown on some of the bronze plaques, and the *ἄλιος γέρον* in the form of the eastern fishtailed deity. On one side of the mould is a frieze showing the very characteristic scene of the "hare hunt"; but without the net and hunter. In conclusion, the mould is attributed to the middle of the seventh century or earlier, and regarded as

a "product of the school whose centres were Corinth and Chalcis." The fact that it was discovered at Corcyra is in favor of this view.

**Carian Tombs.**—*J. H. S. XVI*, pp. 242–271, contains a discussion of Carian tombs by Messrs. Myres and Paton, based upon materials collected during journeys in 1893–94. Systematic excavation has been impossible, but the importance of such evidence as is available in regard to the early civilization of Caria, renders this publication desirable. The classification is as follows:

I. Cist Graves (*Tombe a pozzo*). This is the simplest form of tomb, consisting of four slabs set on edge and covered by a capstone; the whole structure suggesting a miniature cromlech. This cist is seldom as much as a metre in length or breadth, and those opened have shown clear traces of burnt bones and ashes. The cist graves are often in a rude enclosure, and there are some indications of the presence of a tumulus, though there is no clear evidence on this point.

II. Full-length Cist Graves (*Tombe a fossa*). In the enclosures along with graves of the other class, full-length graves, built in the same way, are sometimes found. In these there are no clear traces of burning. As they are found along with the graves for ashes, it would seem that they belong to a time when both burning and burial were employed. This agrees with the sub-Mycenaean date indicated by earlier finds. These types of the "Lelegian" peninsula of Myndus should be compared with the "Rock-cut Graves" which replace them in the country around Mt. Latmus.

III. Chambered Tombs (*Tombe a camera*). Here the full-length grave is enlarged to the size of a small room, and rises above the level of the ground. The tomb is then covered with loose stones, while a low wall prevents these rubble tumuli from spreading, and gives an oval form to the original enclosure. In order to use these chambers for future burials a doorway is made, usually in a long side, and there are traces of a *dromos*, though this is always found filled with the small stones. The finest example of this class is at Ghiuk Chalar. (Cf. *J. H. S. VIII*, pp. 79, 80.)

IV. Tumuli with Secondary Chambers. This class is rare. "The outer wall is circular, and upright, as in the former cases; but the chamber is, or rather was, dome-shaped, circular in plan, and constructed on the 'false arch' principle, like a Mycenaean 'beehive' tomb. This chamber is set excentrically within the outer wall, so that at one point the wall is comparatively thin, but of solid masonry throughout. On the opposite side, several small chambers, opening radially out of the dome, are contained in the thickness of the wall, which is packed as usual with rubble between the inner and the outer masonry. The dome is entered by a doorway, which is not in the thinnest part of the wall, but at one side." Eight examples of this kind are known. The most elaborate and best preserved is at Ghiuk Chalar, which has eight side chambers, and from the remains of a staircase appears to have had also a second series of chambers above those on the ground floor. It seems doubtful in some cases whether the central chamber was roofed over, as in one case its diameter exceeds fifty metres. Most of

these tombs, as well as the rock-cut graves and sarcophagi, occupy prominent positions on the summits of passes. They are found in a limited area, chiefly in the neighborhood of Halicarnassus.

V. Built Tombs, with Chambers like those of the Tumuli. A large tomb on the island of Orak is described and a plan given. It is of rubble cased in solid masonry, and contains two passages, from one of which open two chambers.

VI. Rock-cut Graves, developing into Sarcophagi. This type seems peculiar to the gneiss region of Mt. Latmus. The simplest tombs are full-length graves, analogous to those of the "Lelegian" type described above (II). Most of these graves have a single capstone, and this and the grave pass through a regular series of modifications. The capstone, from being a simple slab, becomes gable-shaped and is ornamented in various ways. Then the block of gneiss in which the grave is cut is fashioned into the shape of a sarcophagus, to be seen above ground, and in some cases approached by steps. Later these give place to the regular sarcophagi. Another series has developed from the substitution of a number of slabs for the single capstone, giving a pyramidal structure. Several such tombs are described.

VII. Rock-cut Chamber Tombs. In the part of Caria around Mt. Latmus there are many tombs of this type, but without special variations from those found elsewhere in Asia Minor. None of these seem very ancient, and most of them are later than the fifth century. Seven examples of the simplest form, consisting of a single chamber with a façade, are briefly described. More frequent are tombs with many secondary chambers.

The following conclusions are reached in regard to the early Carian civilization :

(1) The cist graves of Assarlik show a strong likeness to those of Amor-gos and others of the Cyclades, and warrant the belief that the earliest civilization in the Cyclades and in Caria was marked by common funeral customs. Only two pieces of pre-Mycenaean pottery have been found.

(2) Though the islands near Caria show traces of Mycenaean occupation, there is no evidence of any Mycenaean settlement on the mainland, and most of the Mycenaean objects found belong to the end of that period, and show the beginnings of the geometrical influence. As the simple tumuli are sub-Mycenaean, the more elaborate chambered tumuli, which develop from these, cannot be connected with the "beehive" tombs. The theory of Köhler and Dümmler that the Mycenaean civilization originated in Caria seems to reverse exactly the real course of events.

(3) The "Carian thalassocracy," which succeeds the Mycenaean in Greek tradition, is not Lelegian and belongs to the dominant race, which entered Caria comparatively late. It was prominent in the eighth and seventh centuries, in connection with the Ionian enterprise, and disappeared in the sixth century, though Caria played an important part in the Persian Wars.

(4) The numerous forts and rudely walled towns, as well as the great necropolis, belong to this period of power, but it is a question whether they are to be described as Carian. Strabo's (XIII, p. 611; VII, p. 321) account

of the Leleges of the Carian coast is carefully examined, and this conclusion reached: "The tumuli and associated sites and monuments represent the civilization of the Leleges; the correspondence between its earlier stages and the Cycladic and Mycenaean civilizations respectively, confirms the tradition that they were originally spread over parts of the Aegean, and were driven in upon the Carian coast by the 'Minoan' thalassocracy; and that their further reduction within the narrow limits of the historical Lelegia was due to the coastward aggression of the Lydo-Carian stock, which, when it reached the sea, fraternized with the earlier Hellenic settlers and established the Carian thalassocracy of the eighth and seventh centuries."

It is also pointed out that after allowance for the modifications due to Hellenic canons and the substitution of regular masonry for rubble, every characteristic feature of the Mausoleum can be found among the "chambered tumuli," thus indicating that Mausölus went to Lelegian ritual and architecture for the model of his monument.

## ITALY

### ARCHITECTURE

**Excavations at the Temple of Castor at Rome.**—The work of the summer of 1896 has shown that the broad stairway leading down to the Forum is not part of the reconstruction by Tiberius, in 6 B.C., but belongs to the Decline. The three steps remaining are made of pieces from other buildings. The building of Tiberius was more probably closed toward the Forum, on a line with the front of the Basilica Julia, by a wall of large blocks, of which five courses are preserved. The wall was 10 feet high, and supported a platform approached by flights of steps at the sides. Seven steps of the eastern flight have been found and put in the original place. The main stairway led from the platform to the temple. Probably this platform, like that in front of the temple of Divus Julius, was a tribune for speakers; and the many notices of speeches, during the last two centuries of the republic, delivered from the temple of Castor, refer not to the steps but to this tribune. Probably a tribune for speakers existed before Tiberius, and he, in rebuilding, regarded the old arrangement much as Augustus, in building the temple of Divus Julius, had regard to the Rostra Divi Julii. That the platform was decorated with ships' beaks may be assumed from the appropriateness of such ornaments on the temple of the patrons of navigation. The notice in the description of the regions of the city under Constantine, that there were three rostra in the Forum, is now explained, this making the third, with the rostra at the west end and the Rostra Julia at the east. (O. RICHTER, *Winckelmannsfest*, 1896; *Arch. Anz.* 1897, p. 29.)

## SCULPTURE AND TERRA-COTTAS

**A Bust with Inscription from Euripides.**—D. Comparetti discusses the identification of three hermes-busts of Greek marble, existing in a private collection at Rieti. The first, representing a beardless Roman of middle age, bears a striking resemblance to the figure joined with Socrates in a double hermes now in the museum at Berlin, and inscribed on the breast with the name of Seneca. The second is, perhaps, a portrait of Sophocles. The third is the only one discussed at length, and is illustrated in a half-tone print. It represents a bearded man of somewhat saturnine aspect, suggesting a philosopher of the Heraclitan type. Upon the nude breast is engraved, in seven vertical lines, defective below on account of the loss of the lower part of the hermes, a garbled copy of three verses from the lost *Alexander* of Euripides, preserved to us in the *Florilegium* of Stobaeus (62, 14). They run on the bust as follows, the letters being of the style of the late empire:

δοῦ(λ)[ου φρονούντος  
 μεῖζον ἢ χρ[ῆ]ν φρο-  
 νεῖν οὐκ ἔστ[ιν] ἄ-  
 χθος με[ῖζ]ο[ν] οὐ-  
 δὲ δώμ(α)σι [κτῆ-  
 σις κακεί]ων οὐ-  
 δ' ἀνωφελεστ(έ)[ρα].

Yet the bust cannot be meant to be a portrait of Euripides. It bears no sufficient resemblance to our known portraits of the tragedian. Nor is Comparetti able to suggest an identification. (*Rend. Acc. Lincei*, 1897, pp. 205-211.)

**A Relief representing Apollo.**—S. Ricci illustrates and discusses a relief of archaic style in Greek marble in the museum at Turin, representing a nude young man, standing in front of a low, round altar. His hair seems smoothly drawn back from the forehead, and was perhaps worked out in color. His left hand is somewhat extended and clenched, as if holding some object, — perhaps a bow, — also worked out in color. The right arm, from near the elbow, is missing, but it was more strongly extended; and some fragments of marble still attached to the background, indicate that it held some kind of a bird with outstretched wings. A cast of the relief exists in the Berlin Museum (Friederichs-Wolters, No. 441), and another at Halle. Ricci attempts to interpret the *motif* from comparison with a bronze coin of Britannicus from Alabanda (Mionnet Suppl. VI, 439, 24), which shows on its reverse Apollo, nude, holding in the left hand a bow, in the right a bird, and having at his feet a ram. In this bird Overbeck (*Griech. Kunstmyth.* p. 71) is inclined to recognize a crow, and the rounded extremity of the wing in the relief is not inconsistent with this. We have thus a type of Apollo (as the soothsayer) known in literature and on the coin aforesaid, but most rare in statues and reliefs. The altar is not an essential feature, serving but to fill up the space, and treated carelessly. The relief

is a late reproduction from an early original, and probably formed one side of the base of a candelabrum, *e.g.*, like one in the Vatican (Helbig, *Führer*, I, No. 378), or of an altar like that of Constantinople (Friederichs-Wolters, No. 2142). (*Rend. Acc. Lincei*, 1897, pp. 222-235.)

**Ancient Statues Transformed into Figures of Saints.**—In the *Röm. Mitth.* 1897, pp. 71-74 (2 cuts), W. Amelung describes the St. Sebastian in the church of S. Agnese in Agone, the statuette of St. Agnes in S. Agnese fuori Porta Pia, the bust of the Saint over the door entered by a bridge at the right of the apse from the Via Nomentana, the statue of St. Helena in the crypt of Sta. Croce in Gerusalemme, and the statue of St. Joseph in the court of what was formerly the Palazzo Sacripante, all in Rome. The ancient parts of these figures are carefully distinguished from the Renaissance additions, and the dates to which the additions are to be assigned are discussed.

**Gilded Bronze Jupiter.**—At a meeting of the French Society of Antiquaries, March 3, 1897, Héron de Villefosse showed and discussed a gilded bronze statuette of a standing nude Jupiter holding a thunderbolt in his right hand. The left hand rested on a sceptre now missing. The work is poor, the value of the statuette having consisted chiefly in the gilding. (*B. Soc. Ant. Fr.* 1897, pp. 177-182, cut.)

**Criminals torn by Beasts.**—The *B. Soc. Ant. Fr.* 1897, pp. 107-111. contains a discussion by A. Blanchet of some terra-cotta lamps and a relief representing a nude human being apparently about to be devoured by wild beasts. Probably the execution of condemned criminals by wild beasts is represented.

## VASES AND PAINTING

**Italian Manufactories of "Megarian" Cups.**—In the *Röm. Mitth.* 1897, pp. 40-55 (one fig.), M. Siebourg writes of so-called Megarian cups made in Italy. Vases with relief-decoration in imitation of metal work are a product of Hellenistic art, and were made in Italy at an early date. They are to be divided into two classes: the so-called Calenian vases, with reliefs in the inside of the vessel, and vases with reliefs on the outside. To the latter class the "Megarian" vases belong. They are the precursors of the *terra sigillata* ware, which was made in great quantities toward the end of the second century B.C., especially at Arezzo. A special class of "Megarian" vases are the so-called Homeric vases. Siebourg gives a list and brief description of seventeen vases of the kind called Megarian. Of these nine bear the name C. Popilius, two L. Appius, one L. Atinius, two (of which one is doubtful) L. Quintius, while three are without name. The cups are adorned with leaves radiating, at least in most cases, from a central rosette. Sometimes a frieze of putti, masks, bucrania, or the like, is inserted between the radiating leaves and the band of ornament which surrounds the rim of the cup. The relief was made by pressing the clay in a mould. With the name of Popilius the words *Oericlo* and *Mevanie* are found. He had factories, then, in two Umbrian towns, Oericulum and Mevania. Per-

haps he moved from one to the other. Where the other potters lived is not known. His inscriptions are Latin, therefore later than 308 B.C., when Oriculum and Mevania lost their independence; but the forms of the letters are archaic. His date may be about 200 B.C. Appius belongs to the same period, and Quintius, who writes from right to left, cannot be later. Atinius probably belongs to the first century B.C.

**A Wall-Painting from Vulci as Historical Evidence for the Kingly Period at Rome.**—In the *Jb. Arch.* I. 1897, pp. 57–80, G. Körte makes a new study of the wall-paintings discovered in an Etruscan tomb at Vulci, by A. François, in 1847 (now in the Museo Torlonia at Rome), and finds in them important historical evidence respecting the kingly period of Rome, which he compares with certain statements of the Emperor Claudius. In seeking to avoid the mistakes of previous commentators (notably V. Gardthausen, *Mastarna oder Servius Tullius*, Leipzig, 1882), he rejects as untrustworthy the accounts published in 1852–54 by Des Vergers, the assistant of François, and relies chiefly on the evidence furnished by Garrucci, who photographed the paintings before removing them from the walls, and carefully copied the accompanying inscriptions.

The new conclusions at which he arrives are as follows: the length of time during which the tomb was evidently in use, and the character of certain objects found in it, mainly vases, indicate that it was built at the end of the fifth century and closed up at about the beginning of the second century B.C. The owner, Vel Saties, who had the paintings executed and included in them portraits of himself and his wife, was not the builder, but probably his son; hence their date is early in the fourth century. The same result is reached through the evidence of the paintings themselves, whose style appears to be influenced by that of the Attic white lecythi of the end of the fifth century. The pictures representing subjects from Greek mythology were derived from originals of Polygnotus or of his school. The one large picture with an Etruscan subject, which is greatly inferior to the others in unity of design, represents the liberation from prison of Caelius Vibenna by his friend Mastarna, while the followers of the latter overpower the guards and kill their master, Gnaeus Tarquinius of Rome. The scene of the action is Rome; the leader is the king, Tarquinius Priscus; his pre-nomen, erroneously called Lucius by Roman tradition, was really Gnaeus; and he had an Etruscan bodyguard, which perhaps accounts for the ease with which he was overthrown.

In the passage of Claudius, referred to above, he says, quoting from Etruscan authorities, that Servius Tullius was an Etruscan, named Mastarna, a faithful companion of Caelius Vibenna; that he came to Rome, in the course of events, with the remnant of Vibenna's army, occupied the Caelian Hill, which he named after his friend, changed his name, and, to the great advantage of the Roman state, became its king. This statement, telling only half the truth as it did, was still too extraordinary to gain credence against the established Roman tradition, until confirmed in our time by this painting. The picture not only corroborates the tale in all respects



but the change of name, which may or may not have been known to the painter, but gives the additional fact that the entrance of the Etruscan force into Rome was not a peaceful event, but a sudden and successful attack, occasioned by the captivity of Caelius Vibenna there, and involving the capture of the city and the death of King Tarquin. Niebuhr's observation that Etruscan accounts, wherever obtainable, are much to be preferred to Roman tradition, because historical records went so much farther back in Etruria than in Rome, is especially applicable to this case; and we should not hesitate to believe that this painted representation, dating from the beginning of the fourth century, rests on authoritative records of an event of the sixth century.

Minor conclusions, drawn from the evidence of the inscriptions on the painting, are (1) that the *gens Tarquinia* was purely Roman, and had no connection with the Tarxnas family of Caere; (2) that this event, while of national importance for Etruria, was especially suited for commemoration by one of the leading families of Vulci, because Caelius Vibenna and his brother Aulus, one of the companions of Mastarna, and possibly also Mastarna himself, were from Vulci; (3) that the national hatred of Rome, intensified at the time of the painting by the downfall of Veii in 396, took special pride in holding up to scorn the renegade Etruscans who had been in the service of the Roman king, one of whom, as represented in the picture, was from Vulci.

That such chiefs as Caelius and Mastarna were acting rather for themselves than for their nation in making war on Rome, and that Mastarna's Etruscan colony on the Caelian Hill was a small one, is indicated both by his complete adoption of Roman and Latin interests as his own, and by the absence, noted by Mommsen, of any decided Etruscan influence on the Roman language, religion, institutions, or administration, during the kingly period.

**Representation of Hylas.**—Two hitherto unpublished stucco reliefs, one at Naples, the other at Pompeii, on both of which only the outline of the relief can be traced, show Hylas, with two spears in his left hand, advancing toward the spring of the nymphs to fill the pitcher which he carries in his right. In one relief there are three nymphs, two standing quietly beside the jar from which the stream flows, and a third who tries to seize Hylas and draw him back. In the other, the usual motive of the seizure is omitted, and only one nymph is given, who leans on the jar and looks at the youth, but an empty space on the other side of Hylas shows that a part of the original design was left out by the workman.

In a painting at Pompeii where three nymphs have laid hold upon Hylas, one of the three, who holds him by the leg, is in the water up to the waist, thus indicating whither they wish to drag him. This motive has been imitated in another painting (Helbig, No. 1261), but with the point left out; for instead of being in the water, the nymph crouches on the ground, and is made too short. In both pictures, so unskillfully is Hylas's resistance represented, the nymphs seem almost to be holding him up instead of dragging him down.

A third design occurs in another Pompeian house. Here the main part of the picture is the landscape, with rocky hills and trees, and the group of Hylas and three nymphs, standing in the water in the foreground, is comparatively insignificant. The nymphs, who stand one on either side of him and one behind, all wear very full, flowing robes and crowns of reeds. A fifth figure, very sketchily given, but apparently another nymph, reclines on the further bank of the stream, watching the group. Such side-figures occur in several Hylas-pictures, but apparently only as artistic additions to the design, not as representing any part of the myth. (*Türk, Jb. Arch. I.* 1897, pp. 86-91.)

**Family Portraits at Pompeii.** — At a meeting of the Archaeological Institute (English), March 3, 1897, Mr. H. P. Fitz-Gerald Marriott read a paper "On Family Portraits at Pompeii." He endeavored to show that all the pictures containing the faces of men and women were not attempts at the delineation of heroic and mythological characters, but family portraits. He stated that many of the paintings were in a very dilapidated state, by reason of their age as well as their being injured by a small snail which works behind the painting; but of the more perfect specimens about fifty-one have been copied. Mr. Marriott exhibited photographs of about half that number and criticised the different styles. Portraits are never found in the first or rilievo style of decoration of the pre-Roman epoch. It is doubtful if they existed in the second, or period of the Republic; but in the third and delicate style of the first emperors, about A.D. 1-50, several portraits, all enclosed in square or oblong borders, but never round, are to be found. One of the earliest of these is that in the house of Marcus Epidius Sabinus. The great mass of the portraits are to be found in the fourth style, and most of these have been inserted in the walls after having been painted on easels or horizontal surfaces. (*Athen. March 13, 1897.*)

**Oedipus and the Sphinx.** — In *Philologus*, LVI, pp. 1-4, Paul Hartwig publishes (pl. 1) a vase from lower Italy in the Bourguignon collection in Naples. Oedipus before the Sphinx is represented, the scene being taken from a play of *Phlyakes*.

## INSCRIPTIONS

**Kalatia or Kaiatia.** — Professor Huelsen having suspected that, inasmuch as the original editor of the inscription *C. I. L.* X, 3893, read KALATIA, which Mommsen afterward corrected to KAIATIA, the I of Mommsen's reading was in reality an L, because these letters are often very closely alike in inscriptions of the second century after Christ, has verified the original reading by the assistance of Professor Mau, who examined the inscription, which is preserved in the Museum at Naples.

This is then the only evidence of the existence of the municipality of Calatia in the imperial period. The inscription also shows that its citizens belonged to the Falernian *tribus*, as did those of neighboring Capua. (*Röm. Mith.* XII, 1897, p. 82.)

**ROME. — Inscription concerning the Secretarium Tellurense. —**

For some twenty years there has been preserved in the palace of the Conservatori on the Capitol a fragmentary inscription, apparently of the fourth century after Christ, commemorating the restoration of some offices in connection with the city prefecture and the temple of Tellus. Lanciani first published the inscription in 1882 (*B. Com. Roma*, 1882, p. 162), with a conjectural restoration, which Mommsen attempted to improve (*Staatsrecht*, Vol. II<sup>3</sup>, p. 1062, n. 4). Lanciani himself later proposed certain alterations in his own restoration, and accepted one of Mommsen's suggestions (*B. Com. Roma*, 1892, p. 31; cf. Hülsen in *Röm. Mitth.* 1893, pp. 299 f.). But the most of the missing part of the original has recently been found near the church of the Maronites, where the first part was discovered, and shows that the inscription read [saluis d] (ominis) n(ostris) inclytis semper aug(ustis) | [po]rticu[m] [c]um scriniis tellurensis | secretarii tribunalib(us) adherentem | Iunius Vallerius Bellicius u(ir) c(larissimus) praef(ectus) urb(i) | uice sacra iudicans restituto | specialiter urbanae sedis honore | perfecit. Lanciani's main contention is thus proved right, that the prefect completed a portico adjacent to the tribunals of the prefecture, which served for the posting of the edicts of the prefect, rescripts of the emperor, and the like. No prefect of this name is mentioned in the list of Furius Dionysius Filocalus, extending from 254 to 354 A.D., and hence Bellicius must be assigned to the latter half of the fourth century, — and as two emperors are indicated, either to the reign of Valentinian and Valens (364–375), or to that of Arcadius and Honorius (395–492), — probably to that of the former. (G. GATTI, in *Rend. Acc. Lincei*, 1897, pp. 105–108.)

**CHIUSI. — Inscription containing the Name Vergilius. —** G. F. Gammurrini discusses the importance of an inscription recently found near Chianciano, in the valley of the Chiana, and brought to the museum at Chiusi, in its bearing upon the origin of the Vergilian *gens*. The inscription was engraved in the soft clay of a tile designed to close the aperture of a *loculus* containing a cinerary urn, and runs as follows: C · VERCI | LIVS · A · F The absence of archaism in the forms of the letters, the use of the Latin instead of the Etruscan language, the closing of *loculi* with tiles, and the general age of these tombs, lead us to attribute the inscription to a date not much before the first century B.C.

The name of Vergil is known from a few inscriptions before Caesar's death, but from none so early as this. The poet Vergil speaks of the early stock of his native Mantua as Etruscan (*Aen.* X, 198 ff.). Its form of government resembled that of Etruscan cities, as Servius has pointed out. Moreover, one, at least, of certain Etrusco-Campanian vases of about the third century before Christ, found at Mantua, bears the name *Herini*, and the *gens Herennia* seems surely to have originated in the valley of the Chiana, where inscriptions with this name and this orthography have been found. It seems fair to conclude that Mantua owed its early settlement to an Etruscan colony from the Val di Chiana. (*Rend. Acc. Lincei*, 1897, pp. 212–216.)

**CITTA DI CASTELLO.**—**Site of Pliny's Tuscan Villa.**—Gamurrini called attention at a meeting of the Accademia dei Lincei to two brick-stamps that still further prove that the villa of the younger Pliny in *Tuscia* was not far from Città di Castello, on a hill close by *Lama*, and that it had been in the possession of M. Granius Marcellus during the last years of Augustus. (*Rend. Acc. Lincei*, 1897, p. 192.)

**ÀTENA-LUCANA.**—**Latin Inscriptions.**—G. Patroni has reëxamined with great care the original stone of *C. I. L. X*, 8098 (cf. also *Not. Scavi*, 1878, p. 239), and reads

LENTVLO METELLO  
COS  
DED  
CVIS FVIT

justifying Hülsen's reference of the inscription to Lentulus Spinther and Metellus Nepos, consuls 57 B.C.

He also gives an inscription on a stele of sandstone, in poor lettering, of a late epoch, BÉBRI, and a brick-stamp AATE PED, and especially an inscription of one of the *termini Gracchani*, which has been transferred from the place of its discovery, the farm of Carmine Monzillo in Àtena-Lucana, to the Museum at Naples. The *terminus* is a cylindrical column of local limestone, measuring, in the part above ground, 0.65 m. in height and 0.47 m. in diameter. About half of the curved face is occupied by the inscription, which reads, C · SEMPRONIVS · TI · F | AP · CLAVDIVS · C · F | P · LICINIVS · P · F | IIIVIR · A · I · A. On the opposite side, running vertically from above downward, is the inscription K VII. On the upper horizontal surface of the column is incised the gromatic figure indicating *cardo* and *decumanus*. Barnabei adds a long note, chiefly on the gromatic figure. He mentions the character of the other Gracchan *termini* (*C. I. L. I*, 552–556, 1504). The three from *Aeclanum* (554–556) show on the plane surface of the top the sign of demarcation between public and private land, and apparently all (though 556 is defaced in the part where the principal inscription stood) give as the names of the functional magistrates M. Fulvius Flaccus, C. Gracchus, and C. Papirius Carbo. On the other hand, the remaining three,—one from Capua, one from Arienzo in the territory of Suessula, and one from Sala Consilina,—mention the same commissioners as those given on the newly discovered stone from Àtena, and therefore date from the same years (132 and 131 B.C.), but only the stone from Capua and that from Àtena furnish the gromatic figure for our study, the stone from Sala being badly corroded, and the one from Arienzo lost. The inscription on the top of the Capuan *terminus* (now in the Naples Museum) is different from those on the *termini* from *Aeclanum*, and has

occasioned much discussion. Mommsen (*C. I. L. X*, 3861), read it



and interpreted it to mean *kardo undecimus, decumanus primus*. But Barnabei declares, and shows by a photograph, that the inscription actually is



*KK XI*, i.e., *kitra kardinem XI, sinistra decumanum I*. The sign of crossing lines on the top of the stone from Ìtina has, however, no letters connected with it, the appearance of letters shown in the accompanying photograph being due to natural configurations of the stone. The interpretation is, therefore, yet a mystery. (*Not. Scavi, 1897, pp. 117-128.*)


**TARANTO.** — *Inscription of the Pentascinensian Baths.* — Barnabei gives a more accurate copy of the inscription published last year (*Not. Scavi, 1896, p. 116*) and commented upon by Hülsen (*Röm. Mitth. XI, 3, p. 256*), that commemorates the restoration of the *thermae Pentascinenses* by a certain (?) *FVRIVS C · L · TOGIVS ♡ QVINTILIVS*. Hülsen suggests that the man may be the *C. Togius Quintilius v. c. corrector apuliae et Calabriae* mentioned in *C. I. L. IX, 1127*, and that the name of the baths must be connected with the Egyptian *Pentascinum* (*Itin. Anton. p. 152*) or *Πεντάσχοινον* (Hierocl. p. 727), which may have been a bathing station. (*Not. Scavi, 1897, pp. 110, 111.*)

## COINS

**Portrait-art in Coinage of the Roman Republic.** — Camillo Serafino presents a phototype plate with representations of thirty-six coins, chiefly denarii, of the Roman republic, this number containing all the portraits found on Roman coins up to the age of Augustus, and proceeds to discuss certain of the artistic features characterizing them. The general outlines of the history of the administration of the Roman mint during the republican era are given, showing that all the portraits appearing on coins before Caesar's time are of persons not contemporaneous with the coinage, but of a more or less earlier period. These portrait-types all belong to the period between about 650 and 727 A. U. C.; and excluding the auto-portraits struck after Caesar's time by generals of armies or by the triumvirs during the civil war, the number of such portraits is comparatively small, not exceeding twenty-one. Among them are portraits of one foreign king, Philip V of Macedon (struck by L. Marcius Philippus between 647 and 650), and of one other personage, supposed by some to be Bocchus of Mauretania, by others to be Jugurtha, but probably in fact the divinity Hercules Callinicus (struck by L. Faustus Sulla about 690). The other portraits before Caesar's time represent putative or actual ancestors of the particular *triumvir monetalis* under whose authority the coin was struck. Certain of them, as the portraits of Romulus, Titus Tatius, Numa, and Ancus Martius, must have been copied from traditional portraits of no great antiquity. Most of the others are doubtless copies of the wax masks of ancestors preserved by noble families in the *atrium*. Many of these may have been death-masks of the actual persons, or, at least, portraits prepared not long after death, and having therefore a

considerable degree of authenticity. The distinguishing feature of these coin-portraits is a marked realism and individuality. There is little of the conventionalism and refinement found in portraits on Greek coins from Alexander's time downward, though the portraits vary considerably in the technical skill with which they are worked out, owing to the lack of care in the selection of artists, whom each mint-master chose as he pleased. In general, the practical notions of the Romans, their lack of imagination, and their family pride, early gave rise to the cherishing of the wax *imagines maiorum*, and this realistic portraiture is perpetuated on coins as in bronze and marble statues. The author concludes that the whole subject deserves more attention than it has yet received. (*B. Com. Roma*, 1897, pp. 3-34.)

**Coins of Diocletian and Maximianus Hercules.**—In the *R. Ital. Num.* 1897, pp. 11-16, Francesco Gneecchi publishes and discusses the last dupondii, or the first bronze coins of the emperors Diocletian and Maximianus. These rare coins are similar to those of Carus, Numerianus, and Carinus, and of the same weight. Gneecchi also publishes (pp. 17, 18) an unedited bronze of Maximianus Hercules, the reverse of which has Neptune resting his foot upon the prow of a ship and offering to a draped female (Africa?) a dolphin. Inscription, VOTA PUBLICA.

**Secret Combinations of Letters.**—In the *R. Num.* 1897, pp. 67-81, 127-152, pl. iv, Robert Mowat discusses "Secret Combinations of Letters in the Coin Marks of the Roman Empire." After giving a critical summary of the work of his predecessors in researches of this nature, he describes, discusses, and in part publishes, coins of Diocletian, Constantius, and Maximianus, struck at Rome and at Carthage, coins of Maximianus, Maxentius, and Constantine struck at Carthage, and a series of coins of Constantius II and Constantius Gallus struck at Aquileia and Siscia. In the coins from Carthage the letters HER SEF are explained as *Her(culii) se(mper) f(elicissimi)*. On the coins of Constantius II and Constantius Gallus the signs , S, and a wreath are explained as *Christi signo corona*, the equivalent of *hoc signo vinces*. The sign LXXII is explained as a date after the death of Probus.

### MISCELLANEOUS

**Tripod from Lucera.**—In the *Röm. Mitth.* 1897, pp. 3-26 (five cuts), E. Petersen publishes an address on a tripod from Lucera delivered at a meeting of the Roman section of the German Archaeological Institute, March 19. The tripod is published by Wylie (*Archaeologia*, 41, II, pl. xiv), with a description by Pater Garrucci, and Gerhard described it (*Bullettino*, 1830, p. 15) as having been found at Lucera in 1800. What the object is has not been understood. It consists of three legs on wheels supporting a disc with a hole in the middle. On the disc stand figures of men and animals of primitive workmanship. These are published by Gerhard (*Etruskische Spiegel*, pl. xviii, No. 5-10). Petersen explains the object as the lower part of a tripod, and compares it with other tripods and similar utensils. In connection with this he discusses the various kinds of tripods.

Besides the figures standing on the disc still connected with the legs, the tripod from Lucera was adorned with ape-like figures sitting in swings which once hung from the upper ring of the tripod. Not only tripods and other bronze utensils are discussed, but also vessels of terra-cotta and bucchero cup-holders. In an appendix (pp. 26-29), a large cup, 39 cm. high, from Paestrina, is published (pl. i) and discussed. It is made of thin sheets of copper, and its supports, formed of human figures and ornamented bands, give it a certain relation to tripods.

**SALA CONSILINA.**—**Bronzes and Vases from Tombs.**—The articles mentioned in a previous number of the *Notizie* as found in a group of tombs in the garden of Sig. Boezio are discussed at some length, with the help of illustrations of the more important of them. Chief among the bronzes are, an *oenochoe*, with complexly fluted body and a handle in form of a human figure with hands resting on two lions couched on the upper margin of the vase, and feet supported by a palmetto between two rams, lying down; a large *hydria* or *calpis* with handle similarly supported by a pair of couchant lions above and rams beneath; a basin with handles of two similar lions each, and supported on a tripod of lions' feet; a *fibula* of the type "*a bastoncelli*," and two of a simple arch pattern; and some pieces of a *cista* with ornamentation of harpies. The silver articles were few and small, — six *fibulae* of the type "*a navicella*," and a few pendants of various sorts. The fictile vases evidently belong to a class midway between the raw productions of a primitive age, and the finished products of importation from eastern Greek potteries. The ornamentation is quite different from that on the "geometric" vases of Cumae and Suessula, and on the Syracusan ossuaries of Fusca, which is linear style, consisting rather of bands that do not preserve a straight direction, but form also rhomboids, and ribbons of checker-pattern, and even knots. They approach, therefore, in style, not fully the "Dipylon" pottery, but the Cypriote, called Greco-Phoenician. (*Not. Scavi*, 1897, pp. 163-173.)

**BARBARANO.**—**Bronze Bits and Methods of Bridling.**—The discovery of an elaborate horse's bit of bronze, now acquired for the national museum at Rome, gives A. Pasqui occasion to discuss at length the form and use of this and other instruments of the same sort discovered elsewhere. (*Not. Scavi*, 1897, pp. 135-146.)

**BOLOGNA.**—**Early Fibulae.**—A. Blanchet discusses some fibulae from a tomb near Bologna in the *B. Soc. Ant. Fr.* 1897, pp. 219, 220 (cut).

**MURO LUCANO.**—**Pelasgic Walls.**—Barnabei has recently visited, and describes in some detail, especially in comparison with the walls of Àtina, the "Pelasgic" fortifications of the ancient city of Numistro, near Raia san Basile, known as the most imposing remains of their kind in Lucania. (*Not. Scavi*, 1897, pp. 183, 184.)

**CIVITELLA SALTO.**—**Pelasgic Walls and Roman Temple.**—N. Persichette describes the present condition of certain walls of polygonal con-

struction in the region of S. Angelo treated of by De Nino, and of others in Roscia Piana, and calls attention to the rather scanty ruins, perhaps of a temple of Roman times, disclosed recently in the locality of Forcella. (*Not. Scavi*, 1897, pp. 158-159.)

**ÀTENA-LUCANA. — Pelasgic Walls.** — G. Patroni made, in August and September of 1896, an archaeological tour in Lucania, and now gives the results of some observations on the Pelasgic fortifications of Àtena-Lucana, in which he traverses certain statements made by the late M. Lacava (*Le mura megalitiche di Àtena-Lucana*, in *Atti d. Accad. Pontaniana*, Vol. XXIII, Naples, 1893, and *Istoria di Àtena-Lucana*, Naples, 1893). Like many of the most ancient cities of the eastern Mediterranean and of Crete, this city was upon a hill affording two citadels; and here, as in other Lucanian cities, the greater acropolis had a separate defensive wall of its own, built in considerable part of smaller stones, and belonging to an earlier era than that of the main wall which encircled the entire city. In some parts of the circuit inaccessible cliffs may have furnished sufficient defence without a wall. Photographs are given of several portions, which are described as being constructed of unworked stone built in two wall-veils, about three metres apart, the intervening space being filled in with smaller stones. In the neighborhood are natural grottoes in the limestone formation, but no traces of primitive implements have been found either there or about the city. (*Not. Scavi*, 1897, pp. 112-118.)

**GRANMICHELE. — Remains of Echetla or Morgantia.** — The existence of ruins of a very ancient Sicilian, and later Greek, city on the hill of Terravecchia has been known to many. Some have been disposed to identify it with the ancient Echetla, others with Morgantia. No systematic excavations have been undertaken, but an inspection by Professor P. Orsi, director of the museum in Syracuse, has disclosed a large number of votive terra-cottas of a period from the very beginning of art down to the fifth century B.C., and of a character that indicates the existence on the hill of a temple to Demeter and Cora. The necropolis has been either destroyed or buried very deeply. (*Not. Scavi*, 1897, pp. 128, 129.)

## GAUL

**Inscription at Vienne.** — A new reading proposed for the inscription of the front of the temple at Vienne by Mr. Bondurand is

DIVO · AVGVSTO · IMP · CAESARI · OPTIMO ·  
MAXIMO · ET DIVAE · AVGVSTAE.

Héron de Villefosse, *C. R. Acad. Insc.* 1897, p. 288, shows that this cannot be correct, as the title *Caesar* implies that the emperor is living, and the title *divus* implies that he is dead. The two can therefore not be used in the same inscription.



**Inscription from Volx.**—In the *B. Soc. Ant. Fr.* 1897, p. 199, Héron de Villefosse publishes an inscription from Volx (Basses-Alpes):

DEAE · VICTORIAE  
P · ROMANIVS  
SOCRATES  
EX VOTO  
l. M.

The patron saint of Volx is Sainte Victoire.

**Inscription at Aix.**—The *Archaeologia de Paris*, 1897, pp. 125–134, publishes an inscription of the third or fourth century in the museum at Aix. It is cut on a grave-cippus. On the front are eleven hexameters, with numerous faults of grammar and prosody, and the dedication *Sex. Iul. felicissimus, Sex. Iulius felix alumno incompar[abili] felicitas*. The side of the stone bears eight additional hexameters. The deceased calls himself a *medicus*, and also speaks of gladiatorial contests with beasts in which he took part. An inscription *Libero Patri C. Iulius Paternus*, on a votive altar found in the canton of Aix is also published.

**Medal of Vercingetorix.**—The *Archaeologia de Paris*, 1897, publishes (pl. iv) the medal of Vercingetorix in the museum of Saint-Germain, found at Alise-Sainte-Reine. This medal is described and its importance for the identification of Alise-Sainte-Reine with Alesia emphasized, pp. 113–115. A list of three hundred and sixty-two Gallic coins from the same place is given.

**Gallic Medals.**—In the *Archaeologia de Paris*, 1897, pp. 116–120, pl. iv, ten Gallic medals are published with brief comment. They are: (1) a gold medal from Oudalles; (2, 3, 4) three small gold coins from Épouville, Gonfreville-l'Orcher, and Sandouville; (5) a silver coin from Collemoulins; (6) a bronze coin from Saint-Martin du Manoir; (7) a gold coin attributed to the Parisii; (8) a gold coin of a type found on both sides of the Channel; (9) a copper coin attributed to Cymbeline; (10) a silver coin with the legend *DEVNO* (Dubnovellaunus).

## GERMANY

The *Archaeologia de Paris*, 1897, pp. 121–124, contains a brief description of the Hildesheim treasure of silver vessels. The fine dish with the figure of Minerva is published (pl. vii).

**A Miniature "Viergötterstein" in Darmstadt.**—Fr. Henkel describes and illustrates a little unfinished stone altar, only 16 cm. high, recently acquired by the museum at Darmstadt from a private collection in that city. Its origin is unknown. It is one of the common enough type of Viergötterstein, but interesting as the only one thus far known in miniature size. The material is a half-crystalline, white limestone, such as is found in the Swiss Jura and the Swabian Alps. An accidental injury to the stone when

it was approaching completion had evidently led the sculptor to abandon his work in an unfinished state, which makes the identification of the sculptured types difficult. On one of the panelled sides of the altar appears an eagle displayed (doubtless, as in some other stones of this kind, representing Jupiter); on the second, the bust of a young man, with hair arranged in strongly-marked locks, and wearing a mantle pinned with a round clasp at the right shoulder (*cf.* the Apollo Belvedere); on the third, the bust of a bearded man, which comparison with other "Viergöttersteine" would lead us to identify as Hercules; and on the fourth, a female bust, not to be identified. On other stones of this class the most frequently occurring female types are those of Juno and Minerva, and, less frequently, Venus, Victoria, and Fortuna. The style of the sculpture points to the fourth century after Christ as a probable date of its execution. (*Wd. Z. Ges. K.* 1897, pp. 109-118.)

**Roman Roads of Rhaetia.**—Generalmajor a. D. Popp of Munich describes and discusses the course and methods of construction of certain Roman roads in the neighborhood of the Rhaetian *limes*, and draws therefrom certain general conclusions concerning the Roman roads of the German regions. The stretches examined and illustrated in detail are three: 1, that running from Salzburg to Augsburg, south of the Danube; 2, that running from Irnsing past Pfünz to Weissenburg; and 3, that running from Feldkirchen past Nassenfels and Dollnstein to Freuchtingen, the last two being north of the Danube. In few cases have the ancient roads fallen into such utter decay as to be entirely useless; in some instances sections have been destroyed to clear the fields for agriculture; but very frequently the ancient roads serve as the foundation for the modern roads. The materials employed were those most readily accessible, and the quality of the structure is never such as to excite the traditional wonderment over the permanence of Roman construction. The ancient roads are neither much better nor much worse than the modern ones in the same locality.

In Rhaetia and Vindelicia (and further north in Germany as well) Roman roads are not distinguished for running in straight lines. The straight course is a rare exception. Nor is a structure of paving-stones laid in mortar or cement ever found in this region, though calcareous sinter has frequently been mistaken for mortar. (*Wd. Z. Ges. K.* 1897, pp. 119-145.)

## SPAIN

In the *B. Soc. Ant. Fr.* 1897, p. 197, a stele from Spain is published from a photograph sent by P. Paris, being one of several similar monuments. The inscriptions of these have appeared in the *C. I. L.* or the *Eph. Ep.* and contain unusual names. The chief interest of the stelae is in their sculpture. The upper part is adorned with geometrical designs, a large, six-pointed star surrounded by a circle and that again surrounded by a wreath. Below is a seated woman holding usually a mirror in one hand and a wreath in

the other. Before her is a table upon which is a vase and sometimes a wreath.

At the meeting of the *Soc. Ant. Fr.* February 10, 1897, G. Vernet laid before the society nineteen Latin inscriptions from Spain. They are published, *B. Soc. Ant. Fr.* 1897, pp. 129-138.

## PORTUGAL

**Inscription from Tavira.**—The inscription published, *C. I. L.* II, No. 13, formerly in the church of Our Lady da Luz at Tavira, the ancient Balsa, is now in the archaeological museum at Faro. It is republished with some corrections from a photograph sent by Mgr. Botto, *C. R. Acad. Insc.* 1897, p. 305.

## AFRICA

**Portraits from Thysdrus.**—In *B. M. Soc. Ant. Fr. Mémoires*, 1895 [pub. 1897], pp. 132-141, Paul Gauckler describes and discusses (two plates) portrait busts of Marcus Aurelius and Faustina, found in 1885 at Thysdrus (el Djem) in Tunisia, and now in the Balzan collection at Susa. At the same time an inscription was found: *M. Aurelio An(tonino) Caes. Participi Im(perii)*. The inscription belongs then to the time between 147 and 161. The male bust certainly represents Marcus Aurelius. The female bust is unlike other busts of Faustina, but the type of Faustina is not fixed. Here she appears much younger than her husband, and both busts were probably made some ten or more years after her death. This accounts for his apparently much greater age. The execution of both busts is excellent in spirit and detail.

**Building at Dougga.**—At the meeting of the *Soc. Ant. Fr.*, May 6, 1896, a paper by Dr. Carton was read describing a building at Dougga (Thugga) in the form of a Phoenician temple. A rectangular area  $49 \times 34$  m. was surrounded by a wall, originally of some considerable height. At the middle of the western end are the remains of a temple, consisting of pronaos, cella, and apse. The cella and apse project beyond the wall while the pronaos and the steps leading up to it are within the enclosed area. Under the pronaos was a basement, no doubt an aerarium or sacrarium. A base of a Corinthian column is the only bit of sculpture found. The materials and building methods are those of the second and third centuries of our era. The building was probably the temple of Eschmoun, identified no doubt with Esculapius or Adonis. (CARTON, *B. M. Soc. Ant. Fr. Mémoires*, 1895 [pub. 1897], pp. 52-60.)

## BYZANTINE AND MEDIAEVAL ART

**New Symbolism on a Christian Sarcophagus.** — Professor O. Marucchi discusses, somewhat briefly, a fragment from the cover of a Christian sarcophagus discovered in February, 1897, in a wall of the Basilica of S. Valentinus on the Via Flaminia. A phototype of the relief is subjoined. It represents a type of symbolism hitherto unknown. At the right a fisherman, sitting on the shore, is holding a fish just removed from the hook. Immediately to his right is sailing off to the left a vessel with two men in it; one of whom is handling a sort of jib, the other is steering and managing the mainsail. Beside the latter figure is inscribed the name **PAVLVS**. His features correspond to those traditionally appropriated to portraits of St. Paul, — a broad and bald forehead and long beard (cf. *Acta Pauli et Theclae*), while St. Peter is represented with a thick head of hair and a shorter beard. On the side of the vessel is inscribed the name **THECLA**. The traditional connection between Paul and Thecla is well known to the student of Christian antiquities. And the symbolism of the relief is plain. In the capture of the fish by the fisherman is portrayed the new birth of the soul from the waters of baptism (cf. Tert. *De Bapt.* and Christian art elsewhere); in the ship is pictured the course of human life of the baptized person, guided, as was Thecla, by the doctrine of St. Paul to the harbor of eternal salvation, which was perhaps represented in some way in the lost part of the relief, to the left. The early mention of the martyr, Thecla, in liturgical and other prayers, is well known (cf. St. Cyprian in his *Orat. pro Martyr.*). Perhaps, also, the sarcophagus was of a woman also named Thecla, in which case the symbolism would have a double significance. (*B. Com. Roma*, 1897, pp. 35–41.)

**Documents concerning Various Countries of the Latin Orient.** — The *Bibl. École des Chartes*, 1897, pp. 78–125, publishes seven documents dating from 1382 to 1413. Four of these treat of the relations and difficulties sustained in the Morea, then called Achaia, by the Republic of Venice, by Nerio Acciaiuoli, and by Pietro da San Superano, named Bordo or Bordeaux, vicar-general, and for some time Prince, of Achaia. The fifth document is a treaty concluded in the interests of the Cornaro family, proprietors of the town of Episkopi in Cyprus, between the Republic of Venice and King James II of Lusignan. Episkopi represents the ancient Curium, from which Gen. di Cesnola recovered the famous treasures now in the Metropolitan Museum, New York. The sixth is a treaty between the Republic of Venice and Antonio Acciaiuoli, by which the possession of the city of Athens, here called Sythines, was surrendered to Antonio Acciaiuoli on certain conditions, the first of which was that he recognize that he held the possession of this city from the Republic of Venice, and in recognition of this he would annually make an offering of samite or rich heavy silk material of the value of an hundred golden ducats to the church of San Marco for the Christmas Festival.

**Glazed Pottery from Caucasus and Crimea.**—In *B. M. Soc. Ant. Fr. Mémoires*, 1895 [pub. 1897], pp. 193–247, Wladimir de Bock describes and discusses glazed pottery from the Caucasus and the Crimea. He recognizes six types: (I) Representations of men and animals in relief, eagles, birds, lions, men fighting, riders, etc.; glaze brownish yellow or greenish yellow; whitish porous clay; plaques or cups with foot; reverse sometimes glazed; found as yet only in the Crimea. (II) Representations of men and animals, outlines more or less deeply incised; colors brown or brown-black, ground yellowish or greenish; plaques or cups with foot, fine red clay; reverse also sometimes glazed; an engobe which scales easily; Caucasus and Crimea. (III) Dichromatic decoration, fret patterns, parts of circles, fleurons; outlines incised as in type II; drawings dark, of the same color as the ground, yellow and green on a cream-yellow ground; plaques or cups with foot, fine red clay; Caucasus and Crimea. (IV, or rather variety of type III) Monochromatic decoration; outlines incised as in type 3; fret patterns, fleurons, green, yellowish-green, brownish-yellow, or brown camaieu. Sometimes the ground is dark and the decoration in white. Crimea, Caucasus (Saraï, Asia Minor, Egypt). (V) Small plates; animal figures done with a brush without incisions, translucent glaze; ground whitish and greenish, painting dark blue or violet; the reverse sometimes glazed; fine whitish clay; Crimea and Caucasus. (VI) Camaieu, yellow, white, yellow veined with dark brown, greenish or greyish black. Two varieties of this type are distinguished: (a) On the bottom of the cup is engraved a shield or monogram; (b) the decoration is in engobe on the unbaked clay and covered with glaze.

The author ascribes this pottery to the twelfth and thirteenth centuries, and thinks that type I, VI b, and some potteries of different types found at Theodosia are products of the Crimea, while types II, III, IV, and V are probably of Caucasian origin. Thirty-one illustrations accompany the discussion.

**Relics of Constantinople.—The Holy Lance.**—In the *R. Art Chrét.* Nos. 1, 2 and 4, 1897, F. De Mély presents a very careful study of the holy lance. There are four entire lances which are claimed as the original instrument of the Passion, and are preserved with jealous care in Rome, Cracow, Estchmiatzine (Armenia), and Vienna. The articles are full of recondite learning concerning these four relics.

**Amulet from Carthage.**—At a meeting of the *Soc. Ant. Fr.* March 10, 1897, E. Babelon exhibited a medal sent by Father Delattre from Carthage. The description is as follows:

+ΦΕΥΓΕ ΜΕΜΙCΙΜΕΝΙ ΔΙΟΚΙ CΕ Ο ΑΓΓΕΛΟC ΑΡ[ΧΑΦ].

*Flee, detested one! The angel Archaph is pursuing thee.*

In the field, an angel on horseback, profile to left, with halo, holding a cross in his right hand; before him a demon, whom he is putting to flight, in the form of a figure human in face, with pendant, inert arms, his head surmounted by four points.

R/ + CΦΡΑΓΙC COΛOMOYNOC BOHΘI I VV A . . . NO.

*Seal of Solomon protect* (the last word is illegible).

In the field the bust of Christ, with halo, front face, between two standing angels, also front face, with outstretched wings. Below, Solomon on a horse galloping to right; the king is armed with a lance with which he is piercing a demon of human form who lies upon the ground with inert arms. Large hole for suspension.

Many similar amulets or charms exist belonging to the last centuries of the Roman empire and the Byzantine epoch. Schlumberger attributes these monuments to the Byzantine period, and thinks they are of Alexandrian or Syrian origin. (*B. Soc. Ant. Fr.* 1897, pp. 190-192, cut.)

### ITALY

**Ravenna. — The Mosaics of the Churches.** — A most important study of the mosaics of Ravenna is now being made by M. Barbier de Montault in a series of articles appearing in the *Revue de l'Art Chrétien*. The sixth of these articles appears in the first number of the *Revue* for 1897, and treats of the mosaics in the church of St. Vitale.

**Norman-Byzantine Churches of Apulia.** — Those interested in the architecture of the Norman-Byzantine churches in Apulia may be glad to know that photographic studies of the monuments at Bari, Altamura, Bitonta, Barletto, Benevento, Troia, and other cities of the province, have been executed by Signor Moscioni of Rome. The series contains general views of the edifices and details of the more important examples of the ornamentation. The work was undertaken at the suggestion of the Cav. G. Boni, attached to the Ministero della Pubblica Istruzione, after inspecting the monuments with a view to their preservation. It is satisfactory to know that necessary repairs are in progress, and being under Signor Boni's inspection there is no fear of destructive restoration being perpetrated. (*Athen.* May 8, 1897.)

**MEDIAEVAL ITALIAN ARCHITECTURE. — Professor Goodyear's Researches.** — In 1895 Professor Wm. H. Goodyear, accompanied by Mr. John W. McKecknie, made an expedition to Italy for the purpose of studying the irregularities of mediaeval architecture, having been previously convinced that these were intentional and not mere accidents. The results of his observations are being published in Vol. VI of the *Architectural Record*. In No. 1 he published a preliminary paper entitled *Optical Refinements in Mediaeval Architecture*, in which he announced a series of observations which he intended to treat in greater detail. In No. 2, under the title of *Perspective Illusions*, he calls attention to various devices employed by the mediaeval architects to increase the apparent size of their buildings. In No. 3 he treats of *Constructive Asymmetry in Mediaeval Italian Churches*. This article is concerned chiefly with the irregularities of the ground plan. These irregularities occur in buildings which show in other respects the

results of exact measurement, and must therefore have been intentional. The theory that the twisting of the apsidal end of the church represented the bending of the head of Christ on the cross, is shown to be inapplicable, since irregularities of plan are found in churches which are not cruciform, and in other churches it is not the apse but the entire nave which deviates from the line normal to the façade. In No. 4 he treats of *Horizontal Curves in Mediaeval Italian Architecture*. This article is especially interesting since it tends to show that the refinements of curvature, heretofore noticed in Egyptian, Greek, and Roman buildings, survived in Italy throughout the Romanesque period, and especially in cities subject to Byzantine influences. These curves occur in the foundations of buildings, in the alignment of columns, in cornices and walls. In some cases the curved walls of the nave are parallel to each other, thus to a spectator standing in the nave one wall would be convex and the other concave. In other cases both walls are convex. In one case only, that of the Orvieto Cathedral, the galleries are both concave to the nave. A very interesting example of horizontal curvature is the Cloister of the Celestins, Bologna. Here all the walls are convex to the centre of the cloister yard, reminding us of the ground plan of the temple at Medinet Habou in Egypt. It seems evident from Professor Goodyear's observations that accidents such as carelessness of building or thrusts from vaults could have nothing to do with these curved lines and surfaces. They occur too uniformly in certain classes of buildings, and are found also whether these buildings have vaults or not. The variable character of these curves seems also to prove that "perspective illusion" was not the object intended, nor is it quite satisfactory to us to regard this, with Professor Goodyear, as "optical mystification." They seem rather to be due to a deeply grounded and historic conviction that rigidly straight lines in architecture produced a hard, mechanical effect, and that a more artistic result could be produced by curvature. The variability in the forms of these curves, moreover, would seem to show that the exact optical effect produced by them was not fully understood by the mediaeval architects.

**Romanesque Sculpture in Italy.** — Romanesque sculpture in Italy has never received the attention which it deserves; yet it played an important part in the general development of European sculpture, and some of its monuments are of extraordinary beauty. This deficiency has been largely supplied by M. J. Zimmerman in his *Oberitalienische Plastik im frühen und hohen Mittelalter*, published by Lieberkind, Leipzig, in 1897. Zimmerman's inspiration and interest in this subject has been to point out that the Germanic element in the population of Italy was of considerable importance in this period of its artistic development. While Zimmerman does full justice to Lombard sculpture, it may be questioned whether he has sufficiently estimated the Byzantine influences which obtained in this period in the north as well as in the south of Italy. The series of monuments which here receive consideration are chiefly those to be found in the larger towns. One of the finest monuments of this class is the pulpit of Barga, which receives no men-

tion in this volume. It is possible that an exploration of the smaller towns of northern Italy would reveal other precious monuments of similar character.

**Mediaeval Italian Coins.** — At Cavriana, in the province of Mantua, a workman found in an old wall in 1895, about one hundred Italian silver coins. They are all coins of the republics of the twelfth and thirteenth centuries, and belong to the following cities: Acqui, Asti, Bergamo, Brescia, Como, Cortemiglia, Cremona, Lodi, Mantua, Milan, Piacenza, Tortona, and Vercelli. They are described, discussed, and in part published, by Ercole Gnecchi. (*R. Ital. Num.* 1897, pp. 23–31.)

**The Convent at Assisi.** — The Pope has, by convention with the Italian Government, become possessor of all the property of the Convent of St. Francis at Assisi, and the schoolboys of the Collegio "Principe di Napoli," who, by the noise they made, used to disturb the monks, are to be, it seems, removed to another building in Assisi. (*Athen.* January 9, 1897.)

### SARCOPHAGI IN SPAIN

At the meeting of the *Soc. Ant. Fr.* February 17, 1897, G. Vernet presented photographs of some sarcophagi in Spain: (1) Sarcophagus built into the cathedral at Tarragona over the right portal. It is similar to a sarcophagus in the Lateran and to one described by Bottari. Possibly it is identical with the latter. It may have been brought from Italy. (2) Sarcophagus at Jativa, the ancient Saetabis, in the province Valencia. On one face two draped horsemen fighting with spears; at each side a medallion, one of which contains a woman suckling a child, the other a monster devouring a horse or a centaur. Another fragment has five persons carrying fruits and animals, probably a sacrifice. Another medallion has two peacocks. This monument is probably not really a sarcophagus, though it is called the Sarcophagus of Jativa. (3) Fragment of a sarcophagus at Malaga. Two scenes are represented, each of a teacher with a book and a pupil. (4) At Grenada, in the hall of the tribunal, is a sarcophagus called by the guide Phœnician. Lions are devouring antelopes. The sculptures resemble the motif of one of the capitals of Saint-Hilaire-le-Grand at Poitiers. The date is probably the eleventh century. (5) Marble relief, now in the hall of the Alhambra transformed into a chapel by Charles V, found in a basement of the unfinished palace of Charles V and Philip II erected on the site of the winter palace of the Alhambra. A curious representation of Jupiter and Leda. Two satyrs are watching them from behind tree-trunks. (*B. Soc. Ant. Fr.* 1897, pp. 155–157.)

### FRANCE

**The Death and Burial of Philippe le Bel.** — The archives of Aragon, so rich in documents relating to the history of France, preserve a letter sent to Guillaume de Canet, lieutenant of the king of Majorca, by Guil-



laume Baldrich. This letter gives a very detailed account of the death and burial of Philippe le Bel. It is in Latin, is dated December 7, 1314, and is now published in the *Bib. École des Chartes*, 1897, pp. 10-14.

**French Cathedrals.**—In the *Architectural Record*, VI, Nos. 3-4, Mr. Barr Ferree continues his studies of French cathedrals. In the first of these two articles he gives a descriptive account of the cathedrals of Orange, of Cavailon, and of Carpentras. In the second article he describes the cathedrals of Sisteron and Digne. The articles are fully illustrated.

**Demolition of the Church of Ayen.**—It is difficult to check the acts of vandalism taking place in various parts of France. The little town of Ayen, in the department of Corrèze, contained an interesting little church. A portion of this dated from the Romanesque period, and the rest from the fourteenth century. The principal entrance was decorated with curious paintings of the thirteenth century. There were a dozen tombs set in niches between the buttresses on the exterior, and two such tombs in the interior. One of the buttresses was left hollow, and had small openings near the top, thus forming a tower. Into it a lamp was hoisted when some one in the parish had died; this arrangement is exceedingly rare. An expenditure of about 25,000 francs might have sufficiently restored and preserved this interesting monument, but unfortunately the municipal council, in spite of protestations, erected in its place a new building of slight importance. (E. ROUPIN, in *Ami d. Mon.* 1897, p. 63.)

**GAP (HAUTES-ALPES).**—**Project for a Museum.**—On the initiative of M. Pinet de Monteyser the local authorities are endeavoring to secure a museum to store the collections from the department and town of Gap. (*Ami d. Mon.* 1897, p. 175.)

**Beaumont (Dordogne).**—The church of Sainte Croix at Beaumont-de-Périgord (Dordogne), which dates from the thirteenth century, has received sufficient funds for its restoration. It is a fortified church with four towers about its single nave. (*Ami d. Mon.* 1897, p. 175.)

**Vandalism at Cambrai.**—The enlargement of the town of Cambrai has led to the destruction of ancient fortifications important for the history of military architecture in the Middle Ages, and including the Castle of Selles, which dates from the end of the eleventh century. The fine tower of Caudron, the largest and most ornamental of the numerous towers which protected the town, soon will be demolished. (N. DOUTRELIGNE, in *Ami d. Mon.* 1897, p. 151.)

**PARIS.**—**The Church of Saint-Pierre de Montmartre.**—In the *Ami d. Mon.*, 1897, p. 129, Charles Normand publishes a design of the drawing of the triforium of the nave, and an interesting sketch showing the boundaries of the ancient Abbey of Montmartre, of which the church formed a part. The object of this paper is to protest against the projected plan of destroying the church. C. Enlart, in the *Journal des Débats*, also makes a strong protest against the demolition of this important monument. His letter is reproduced in the *R. Art Chrét.* 1897, p. 265.

**TOULOUSE.—Saint-Sernin.**—The Abbé Denais presented an interesting paper before the Société Archéologique du Midi de la France in which he finds, from ancient registers, documents which show that the steeple of Saint-Sernin was repaired between the 2d of July and the 6th of October, 1478. The contract was given to Philibert Allier, who undertook to remove the damaged portion of the steeple and to rebuild it. His assistants are mentioned by name. (*Ami d. Mon.* 1897, p. 171.)

**MOISSAC (TARN-ET-GARONNE).—The Cross in the Form of a Tree.**—In the Church of St. Pierre at Moissac, the ancient Benedictine Abbey which is to-day the parish church, there is a wooden cross quite different from the ordinary type. The expiring Christ is represented as nailed to a tree which is represented in naturalistic fashion with small branches twining about the arms and head of the cross. Crude as is this representation it would seem as if the mediaeval artist had in his mind the parable, "I am the vine, ye are the branches." The bizarre character of this cross suggests that it may have been of Spanish origin, and it is known that the Abbey of Moissac had numerous relations with Spain. Inasmuch, however, as crosses of this character are not unknown in Italy (*e.g.*, a mosaic in the apse of San Clemente and the painted crucifix at Aquileia) nor in France, we may assume this to be a French product of the thirteenth century. (E. ROUPIN in *R. Art Chrét.* 1897, p. 225.)

**A Representation of the Assumption of the Virgin, dating from the Eighth Century.**—It is usually assumed that representations of the Assumption of the Virgin are not found at an earlier date than the fourteenth century. In a recent publication, however, Émile Molinier publishes an ivory book cover belonging to the Monastery of St. Gall and dating from the end of the ninth century. The Virgin is there represented as an *orante* surrounded by four angels. Above them is written ASCENSIO SCE. MARIE. A still earlier example may now be cited. The treasury of the cathedral of Sens contains a piece of embroidery upon linen which seems to have belonged to an ecclesiastical vestment. The design consists of a network of elliptical medallions in which are represented an *orante*, on either side of whom is an angel holding a palm branch. Below are eight figures carrying crosses. There are two additional figures, one on either side of each medallion. These possibly represent Apostles. In the bands which constitute the framework of the medallions is found the inscription *Com transisset Maria Mater Domino de Apostolis*. The use of *com* for *cum*, of *Mater Domino* for *Mater Domini*, and the peculiar form of the letter *M* are all signs of the Merovingian period. The general design is also characteristic of the same period. It would, moreover, be surprising if the mystery of the Assumption, so clearly set forth by Gregory of Tours, and from which the church, from the eighth century if not earlier, had consecrated one of its greatest festivals, had not found a place in iconography until the fourteenth century. (L'Abbé E. CHARTRAIRE, in *R. Art Chrét.* 1897, p. 227.)

**Seal of the Order of the Crescent.**—At a meeting of the Soc. Ant. Fr. March 10, 1897, J. Roman read a paper on the great seal of the order of the Crescent. (*B. Soc. Ant. Fr.* 1897, pp. 183–186, cut.)

**Antiquities from Saint-Martin.**—In October, 1896, G. Porcherot discovered at Saint-Martin (Côte-d'Or) some antiquities, among which are remains of a group representing a female figure fallen and overcome by a horseman. In other similar groups the fallen figure has serpents for feet. The meaning is not plain, but paganism overcome by Christian prowess may be intended. (*B. Soc. Ant. Fr.* 1897, pp. 115–120, 2 cuts.)

**Monseigneur Dehaisnes.**—Monseigneur Dehaisnes, author of the important work, *Histoire de l'art dans la Flandre, l'Artois et le Hainaut avant le XVe siècle*, died suddenly on the 2d of March, 1897.

## SWITZERLAND

**A Find of Coins.**—A correspondent writes: "A numismatic find was made last week on the Buchli, about halfway between Oberbipp and Niederbipp in Canton Soleure. The workmen came upon an earthenware pot full of coins, nearly 1300 in number, the great majority of them being 'Denaren' of the bishops of Lausanne. The 'denar' is about the size of the modern Swiss ten centime piece, but considerably thinner, and is described by a Swiss expert as 'a very bad silver coin, of the probable value of twelve Rappen,' the Swiss-German name for centimes. These coins, first unearthed on the Buchli, show on one side a Savoy cross, with the circular inscription *Civitas Equestriv.*, that is to say, Nyon; the other side has a church surmounted by a cross and the inscription, *Sedes Lausainne*. Exact dating is not practicable, but the coins are supposed to date from some time during the eleventh and twelfth centuries, or even from an early part of the thirteenth century. The bishops of Lausanne exercised the right of coinage after 1011; the 'Münzrecht' was confirmed to them by the Emperor Barbarossa in 1150. As Nyon was the seat of a mint of the dukes of Savoy, there was probably some compromise between the dukes and the bishops, which may account for the ducal cross on one side of the 'denar' and the episcopal church with the word *Lausainne* on the other. (*Athen.* April 17, 1897.)

## BELGIUM

**Flemish Miniatures.**—The Royal Library of Belgium is rich in MSS. One of these, entitled *Les Heures de Notre Dame, dites de Hennessy*, was published in 1896 by Joseph Destrée. The miniature paintings date from the beginning of the sixteenth century, and are excellent pictures of the life of that period. A careful comparison of these miniatures with a crucifixion painted for the Missal now at Dixmude, shows that the author of these interesting miniatures was in all probability Simon Bening, of the school of Bruges. (*R. Art Chrét.* 1897, p. 231.)

## ENGLAND

**Christian Embankment Crosses.** — “The exploration of the barrows in the neighborhood of Fimber and Sledmere revealed the interesting fact that the Anglo-Saxons not only at times used some of the British barrows as graveyards, but that they also made folk moots of several of them. A British barrow, conveniently situated near an Anglo-Saxon settlement, was chosen or appropriated as a moot hill, on which the people gathered to conduct secular and religious matters. After embracing the Christian faith they seem to have often excavated in their moot hills a large and deep trench in the form of a cross, reaching through the mound (seven examples of which have come under my observation), and sometimes five to seven feet into the rock below, and always with the arms toward the four cardinal points of the compass. These trenches are always found filled in with a mixture of soil and rocks, in which are potsherds, animal bones, and corroded bits of iron; whilst sometimes along the bottom a cross is built of two to four horizontal courses of stone walled with clay. Most probably these cruciform trenches were made to give sanctity to the mound, to induce fair dealing, and to make binding all matters transacted thereat.

“Many of these mounds are now called Moot Hill, Mall Hill, Mill Hill, Gallows Hill, and Hangman Hill or Hanging Hill.

“Besides the crosses excavated in some of the circular moot hills (such as I have just mentioned, and described elsewhere), there are others, consisting of two ridges of earth and stones, crossing each other at right angles generally near their centres.

“It seems to me not improbable that these embankment crosses served the early Christian converts for a purpose similar to that which the circular moot hill served their pagan forefathers. It would naturally strike these early converts that where a fresh moot hill was needed an embankment cross would be equally suitable and more striking than the concealed cross under the circular mound. There are nine of these crosses within a radius of fifteen miles of Driffield. They seem, therefore, to be confined to East Yorkshire.

“These raised cross-shaped mounds are nearly always found near the sites of old settlements, to which they undoubtedly served some useful purpose. The fact that their ground plan and orientation are similar to those of the excavated crosses, found under some of the moot hills, suggests the idea that they may have been raised (as previously suggested) for open-air meeting-places, either for conducting and settling parish and other matters, or for religious gatherings.” (J. R. MORTIMER, in *Proc. Soc. Ant.* 1897, pp. 278–287.)

**Pre-Norman Sculptured Cross.** — An interesting fragment of a pre-Norman shaft of a cross has been found in the churchyard of St. Edward's at Leek, Staffordshire. The front and two sides are sculptured in low, sunken relief, the front having upon it a rude draped figure in profile, filling the full width of the panel diagonally, with a nimbus round the head, and

a long, plain, short-armed cross held by the left hand, also placed diagonally in the panel, the lower part of the figure not appearing. The spandrels formed by the outline of the figure and the cross are filled with serpentine shapes, having defined head and tail and interlaced body. Immediately above the head of the nimbed figure is about half the body of a small male figure, the legs and feet being clearly indicated, and the skirt over the body.

The head of the cross held by the principal figure reaches almost to the height of what remains of the small figure, and the interspace between it and the cross is filled with a disc in relief, and the end of an interlacement. The other spaces between the main figure, the cross, and the marginal fillets are occupied by serpent-like forms. It has been suggested that the main figure represents Christ bearing the Cross to Calvary, and that the serpent-like accompaniments indicate the scourges of torment; but it will be noticed that the arms of the cross are short, and that the cross is not placed over the shoulder, but would appear to be carried in the hand, as though being used as an instrument of contest, it may be against the dragon to be trodden under foot, the head whereof reaches to the Saviour's arm, and that the smaller subjects are also evil serpents. That, in fact, the whole is representative of Christ as the Conqueror of Sin.

Side No. 1 consists of a double width of interlacements, which from their sections are rather rounds than bands, and they shape into what is known as the Staffordshire knot, alternating in form.

Side No. 2 has upon it a very interesting treatment of interlacing; in height it is divided into two panels of different patterns, the lower being of a single band, and the upper part starts with the same form and continues in simple interlacings.

This is the fourth shaft of pre-Norman or early Norman character found in this churchyard. (*Proc. Soc. Ant.* 1897, pp. 289-294.)

**Aldermaston Church.** — At a meeting of the Archaeological Institute (English), April 7, 1897, C. E. Keyser read a paper on Aldermaston Church, Berkshire. The church was probably built about 1120, on the site of the earlier one mentioned in the Domesday survey, which was enlarged about the years 1260 to 1300, in the fifteenth century, again about 1660, and at the beginning of the present century. The mural paintings representing St. Christopher and probably two scenes from the life of St. Nicholas; the old glass; two panels representing the annunciation and coronation of the Virgin, dating from the middle of the thirteenth century; numerous armorial shields inserted by Sir Henry Forster about 1540, and the various tombs and brasses, were most minutely described. (*Athen.* April 17, 1897.)

**St. Martin's Church at Bowness.** — At a meeting of the British Archaeological Association, March 17, Mrs. Collier read a paper upon the church and painted glass at Bowness on Windermere. The church is dedicated to St. Martin, but the actual date of its erection is not recorded; it is a very ancient structure, but has been added to and altered at various times. The chief feature of interest in the church is the painted glass in the east

window, which was brought into prominent notice during the process of restoration in 1873. This glass is considered by competent authorities to date from about the year 1480, and to have been originally in the Priory of Cartmell near Grange, whence it was removed to Bowness about 1523. (*Athen.* March 27, 1897.)

**Peterborough Cathedral.**—The Society of Antiquaries of London has issued to its Fellows the following appeal:

“SIR:—The Fellows of the Society of Antiquaries will have learnt through the press of the proposal to take down and rebuild a considerable part of the west front of the cathedral church of Peterborough.

“The Council has felt strongly the importance of the case, and at the first meeting of the session laid before the Society the following resolution:

“‘The Society of Antiquaries of London has heard with great concern that it is proposed to take down and rebuild the upper portion of the west front of the cathedral church of Peterborough, that being, in the opinion of Mr. J. L. Pearson and Sir A. W. Blomfield, the only method by which the stability of this part of the church can be secured.

“‘The Society feels sure that the Dean and Chapter fully recognize their great responsibility as custodians of a national historic monument, but it would venture to urge upon them the propriety of considering whether the desired end cannot be obtained by a less drastic method than that proposed, such, for instance, as the scheme submitted by the Society for the Protection of Ancient Building in its letter to the Dean and Chapter of April 29, 1896. By this scheme the Society of Antiquaries understands the whole of the exterior of this unique west front would be left practically undisturbed.’

“A copy of this resolution was forwarded to the Dean and Chapter, and a deputation from the Society visited Peterborough and had an interview with them.

“After some further correspondence, the Dean and Chapter, trusting to the advice of their architects that the taking down of the front is necessary, have declared that the alternative scheme proposed has been fully considered and found impracticable. The Council is, however, of opinion that this scheme, which has been proposed by architects of ability and experience in whom it has confidence, has not been properly understood, and that, at any rate, it ought to have been given the benefit of a trial. By it the disintegrated walling at the back of the great arches of the front would be gradually removed, by small portions at a time, and replaced by sound material carefully bonded together and into the facing stones of the front; the whole being thus made secure without any disturbance of the present face or any interference with its genuineness as a monument of ancient art.

“The Society not having any fund which can be drawn upon for a work of this kind, the Council has resolved to appeal to the Fellows for subscriptions to defray the cost of the experiment if the Dean and Chapter will allow it to be made. If successful, it will not only preserve the old work of

Peterborough Cathedral, but will form a valuable precedent for the treatment of other monuments of ancient architecture.

"Accordingly, at a special meeting of the Council on Tuesday, December 15, the following resolution was unanimously agreed to:

"That the Dean and Chapter of Peterborough be requested to leave the west front of the cathedral church as it stands for the present, until a detailed specification can be prepared for the Society of Antiquaries of the manner in which the repair of the north gable can be carried out, so that the architect of the Dean and Chapter may be fully cognizant of the method proposed, and may, should he think it desirable, call in the advice of some competent engineer as to the feasibility of the scheme, in the same manner as the Society of Antiquaries also proposes to submit it for an engineer's opinion.

"In case of such opinion being favorable, it is intended by the Council to offer to repair the north gable without expense to the Dean and Chapter.'

"The Council accordingly asks for £1000, towards which subscriptions have been already promised amounting to over £400. The Treasurer of the Society will be happy to receive promise of further subscriptions as soon as possible, as the matter is urgent.

"I have the honor to be,

"Your obedient servant,

"AUGUSTUS W. FRANKS,

"President."

This request from the Society of Antiquaries was declined by the Dean and Chapter of Peterborough, and the demolition of the façade begun. This led the Society of Antiquaries to make careful inquiries concerning the laws prevailing in other countries concerning the preservation of historical monuments. The President of the Society, in his annual address on April 23, 1897, gives a summary of such laws in France, Germany, Austria, Belgium, Holland, Italy, Spain, Greece, Sweden, Norway, Denmark, and the United States. It may be added that the venerable John Ruskin also issued a protest against the displacement of a single stone of the façade. On the other hand *The Builder* and several distinguished architects believe the renovation to be necessary.

**Panel Paintings in Devonshire.**—At a meeting of the Society of Antiquaries, March 25, C. E. Keyser read a second portion of the paper on the panel paintings of Saints, etc., on the Devonshire screens, mentioning in detail several interesting examples, and directing especial attention to the many rural scenes portrayed. It seemed probable that some central school of carving and painting had been established from which these screens had been supplied, as it appeared hardly possible that, except under some system of this kind, so large a number of screens with paintings exhibiting such marked similarity of treatment could have been furnished to so many churches during the limited period, about 1480 to 1540, to which they all belong. (*Athen.* April 10, 1897.)

## SCOTLAND

**Mediaeval Scotch Stone Ball.**—Mr. Hugh W. Young exhibited to the Society of Antiquaries one of the remarkable stone balls with projecting knobs which (with one exception from Ireland) are found exclusively in Scotland, and chiefly in the northeastern or Pictish portion of that country. This curious relic was discovered recently in the parish of Lumphanan, Aberdeenshire, in the valley of the Dee. It is of hornblendic schist,  $2\frac{1}{4}$  inches in diameter, and has four projecting knobs, one of which is plain and the other three ornamented with spirals and chevrons. The convex surfaces of the knobs are perfectly spherical, and the ball has been formed from a stone sphere by recessing the portions between the knobs. The result is to produce the optical illusion of the knobs being apparently more convex than they are in reality; that is to say, the knobs seem at first on a sphere, instead of all being segments of one and the same sphere.

These stone balls were probably used as weapons, and may have been mounted as mace-heads similar to those mace-heads with pyramidal projections which are found occasionally among the relics of the Iron Age, and continued in use in the early Middle Ages, and similar, at least in appearance, to the mace-heads shown in the hands of unmounted men in the Bayeux tapestry. (*Proc. Soc. Ant.* 1897, pp. 407-408.)

## RENAISSANCE ART

## ITALY

**Two New Names of Italian Painters.**—Sig. Ettore Testa of Ferrara possesses a Holy Family of small dimensions but unusual style. The Virgin is of Bolognese type of the beginning of the sixteenth century. The Child holds in his hand a crystal globe, and is painted in Giottesque style, while the St. Joseph is rather Venetian in character. Sig. Venturi has carefully examined the painting and discovered in small characters the words IO FRANCISCUS MAINERIUS PARMENSIS FACEBAT. This Giovanni Franchesco Maineri of Parma was the son of Pietro Maineri, and painted at the court of the Este family in 1489, 1492, and 1505. His father, Pietro, is also known to have been a painter. (*R. Art. Chrét.* 1897, p. 157.)

**The Sciarra Collection.**—The owner of the Sciarra Collection has bought from the Italian Government freedom to deal with the rest of his property by surrendering the following works, of which more than one incorrect list has been published: "A Magdalen," by Guido; "The Life of Christ," by Giotto; "Peasants of Arcady," by B. Schidone; "The Virgin, St. Joseph, and St. Peter, Martyr," by A. del Sarto; "Pious changed to a Woodpecker," by G. da Carpi, and, by the same, "A Vestal bearing the Statue of Cybele"; "Church of the Jesuits," drawing by Gagliardi, figures by A. Sacchi; "The Virgin with the Sleeping Christ," by G. Bellini; "The Vision of Fra Francis da Celano," by an unknown painter; and a portrait



of Stefano Colonna, by Bronzino. To this ransom some sculptures in marble and terra-cotta are added. (*Athen.* January 9, 1897.)

**Frescoes at Rieti.**—Some important frescoes of the fourteenth and fifteenth centuries have been discovered beneath the plaster on the walls of the church and convent of San Domenico at Rieti. Amongst them are a coronation of St. Peter the Martyr, a really fine composition, which is attributed to Pinturricchio, and a head of the Saviour by Manenti, both in the first transept of the so-called *aula capitolare*. The frescoes found in the interior of the church belong to the school of Giotto, and represent the Last Supper, two crucifixes with the Maries, and some saints. (*Athen.* May 8, 1897.)

**Francia and the Coins of Julius II.**—In the *R. Ital. Num.* 1897, pp. 48–62, Luigi Frati shows that Vasari's statement that Francia was the artist of the coins distributed by Pope Julius II at his entrance into Bologna in 1506 is erroneous. A document of 1508 shows that Francia was not employed in the mint at Bologna at the time of the entrance of Julius. The artist of the characters used by Aldus, Francesco da Bologna, was not Francia, but, as has been shown by Adamo Rossi, another Francesco, of the Griffi family.

**Coins of Giovanni Antonio Falletti.**—In the *R. Ital. Num.* 1897, pp. 63–67, O. Vitalini publishes and discusses a *grosso* of Falletti, Count of Benevello. It belongs to the year 1537. Other coins of Falletti are also compared, and the conclusion is reached that they are of Italian mintage, imitating other Italian coins, but not counterfeiting them.

**Coins of Mirandola.**—Among the mints which existed in Italy in the sixteenth century, that of the Pico family, lords and then dukes of Mirandola, occupies a position of distinction on account of the number and variety of its products as well as the beauty and rarity of some of them. Thirteen of these coins, hitherto insufficiently published or not at all, are published and discussed by Giorgio Ciani. (*R. Ital. Num.* 1897, pp. 33–55.)

**Ducatoon of Alberico il Cibo.**—In the *R. Ital. Num.* 1897, pp. 48, 49, O. Vitalini publishes a hitherto unpublished ducatoon of Alberico Cibo, Prince of Massa. The coin was found at some unknown place in France, together with other Italian coins of the end of the sixteenth century and beginning of the seventeenth. The type is a bust of Alberico; the inscription reads: ALBERICUS CYBO MALASP PRIN MA. On the reverse is a double-headed eagle, having on his breast the shield of the Cibo, and in his claws a scroll with the word LIBERTAS and the date 16–01. About it is the legend SUB UMBRA ALARUM TUARUM.

## FRANCE

**A New Roman Calendar.**—The Bibliothèque Nationale, Paris, has recently acquired a little MS. of Italian origin, dating from the second half of the fifteenth century, containing various *opuscula* of ancient Latin authors. The volume constitutes No. 632 of the new acquisitions of the

Latin department. A Roman calendar appears upon pp. 26-33 of this MS. and is one of the numerous calendars taken from the *Fasti* of Ovid, several of which have been already published by Merkel in the preface of his edition of *Fasti*. This one differs from all the calendars in various particulars. It is now published in the *Bibl. École des Chartes*, 1897, pp. 17-25.

**The Burial Place of Charles the Bold.** — A recent publication of the Chronicle of Etterlin, a Swiss chronicler of the fifteenth century, fixes with great precision the place of the burial of Charles the Bold. This is found to have been directly in front of his tomb in the church of Saint-Georges at Nancy. The body which was found in 1550 and transferred to Bruges is now thought to be that of Sire de Bièvres. (*R. Art Chrét.* 1897, p. 75.)

**Ernoul Delf.** — The archives of the town of Abbeville furnish a number of details concerning a sculptor by the name of Ernoul Delf, who came to France from Holland about the year 1462 or shortly before. It appears that he sculptured the *Mater Dolorosa* in wood, set in a niche upon the chimney of the hall where the archives are kept at Abbeville. The group, however, which occupies this position at present is of stone and belongs apparently to the beginning of the sixteenth century. It may, however, have been closely related in style to the group made for this position by Ernoul Delf. (*R. Art Chrét.* 1897, p. 135.)

**Crépy-en-Valois (Oise).** — The Maison de la Rose, No. 11, Place de la Haute at Crépy-en-Valois, was rebuilt in 1537 by Laurens de Boves. The document which records the expenses for the construction of this house is now published in the *Ami d. Mon.* Such documents, of importance for the history of civil architecture, are of great interest, though extremely rare. (GUIZOT, in *Ami d. Mon.* 1897, p. 139.)

**La Hunaudaye.** — A castle which should be classed with the *monuments historiques*.

This castle, constructed by Pierre de Tournemine in 1378, is situated in a somewhat inaccessible part of Brittany, and is now in danger of being ruined. Not only for the sake of its historical associations, but also because of its artistic character, this noble castle should be made a national monument and preserved from further destruction. (L. AUGÉ DE LASSUS, in *Ami d. Mon.* 1897, p. 68.)

**Tréport (Seine-Inférieure).** — The church of Saint-Jacques contains in its central nave a series of vaults of remarkable character. These vaults date from the Renaissance. They are supported by an elaborate system of ribs which unite in each bay in a remarkably beautiful key. The elaborate open-work carvings and the hanging pendentives give to the keys of this vault an honored place in the history of French vaulting. They are still inedited. (CHARLES NORMAND, in *Ami d. Mon.* 1897, p. 78.)

**Tombstone in the Abbey Church of Saint-Seine-l' Abbaye (Côte d'Or).** — Saint-Seine lies about 26 km. northwest of Dijon. The abbey church, one of the most beautiful religious buildings in that region, was built between the years 1205 and 1225, upon the foundations of an earlier structure. In style and ornamentation it recalls the church of Notre Dame

de Dijon. It is rich in tombs of all periods, the finest being that of Pierre II de Fontette, who died August 7, 1484.

It is gratifying to learn that the Bureau of Antiquities of the department of Côte d'Or has already begun the task of photographing the finest tombs within their sphere of activity. (H. CHABEUF, in *R. Art Chrét.* 1897, p. 65.)

**SEINE-ET-OISE. — Historical Monuments.** — In the church at Marcoussis a fifteenth-century marble statue of the Virgin and Child has been made a *monument historique*, and thus passes under the care of the government; so has also a sixteenth-century altarpiece in the church at Nucourt and a fourteenth-century repoussé reliquary in the church at Brugères. (*Ami d. Mon.* 1897, p. 176.)

**The Chateau-Neuf of Saint-Germain-en-Laye.** — In the *Ami d. Mon.* pp. 86-120, M. Charles Normand continues his very important study of the Chateau of Saint-Germain. Several inedited documents and interesting old engravings are here reproduced. From one of these documents the apartment may be identified in which Louis XIV was born and in which Louis XIII died.

## SPAIN

**The Masterpieces of the Museo del Prado.** — The Berlin Photograph Company announces a publication entitled *The Museo del Prado in Madrid*, consisting of one hundred and ten photographs. Here will be published thirty-nine paintings by Velasquez, fourteen by Murillo, twenty by Titian, ten by Raphael, etc.

The publication will be issued in ten numbers, the price of the whole being the modest sum of \$360.

## ENGLAND

**The Arms of the Cathedral of Canterbury.** — In a letter addressed to the Society of Antiquaries on May 1, 1897, Mr. Everard Green proves that the arms which are commonly stated to be those of the See of Canterbury, namely: *azure, an archbishop's cross in pale or, over all a pall proper*, are not the specific cathedral arms, but in general the insignia of an archbishopric, and that the only right coat-of-arms of the old Cathedral Church of Canterbury are those found upon the seal of dignity of Thomas Craumer, Archbishop of Canterbury 1533-1556, namely: *azure, on a cross argent, the Greek letters Chi and Iota in pale, in black letter.* (*Proc. Soc. Ant.* 1897, pp. 394-404.)